

For Reference

NOT TO BE TAKEN FROM THIS ROOM

Ex libris
UNIVERSITATIS
ALBERTAE NSIS





Digitized by the Internet Archive
in 2020 with funding from
University of Alberta Libraries

<https://archive.org/details/Camfield1970>

THE UNIVERSITY OF ALBERTA

THEMATIC AND STRUCTURAL USE OF MUSIC IN
ANDRÉ GIDE'S LES FAUX-MONNAYEURS AND
ALDOUS HUXLEY'S POINT COUNTER POINT,
AND ITS PREVIOUS ROLE IN THEIR WRITINGS

by



BARBARA CAMFIELD

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

DEPARTMENT OF COMPARATIVE LITERATURE

EDMONTON, ALBERTA

FALL, 1970

1970 5
34

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled Thematic and structural use of music in André Gide's "Les Faux-Monnayeurs" and Aldous Huxley's "Point Counter Point", and its previous role in their writings, submitted by Barbara Camfield in partial fulfilment of the requirements for the degree of Master of Arts.

ABSTRACT

The purpose of this thesis is to examine literary use of music in a large selection of the writings of André Gide and Aldous Huxley. The introduction exposes the various problems involved in any study of the integration of music into literature, and uncovers the reasons for my special interest in the function of music in the work of the two writers. The first chapter proves that Gide and Huxley were competent musicians and critics of music and that, therefore, their literary allusions to music are backed by professional understanding of music. The second chapter studies the use of references to music as themes and symbols in selected writings of Gide before Les Faux-Monnayeurs and of Huxley before Point Counter Point. The third chapter demonstrates how even in their early writings Gide and Huxley employ certain literary techniques which are reused in Les Faux-Monnayeurs and Point Counter Point to suggest musical structures within novelistic form. The fourth chapter studies the musical structures of these two novels. It shows how Gide and Huxley coordinate musical form with the "meaning" of the two novels. The fifth chapter considers whether Huxley's literary experimentation with music may have been influenced by Gide's. The conclusion comments on the relative success of their experimentation, and looks briefly at the role of music in the writings of Gide after Les Faux-Monnayeurs and of Huxley after Point Counter Point.

CONTENTS

	PAGE
INTRODUCTION	1
I. MUSICAL BACKGROUNDS OF GIDE AND HUXLEY	6
II. MUSIC AS THEME AND SYMBOL IN SELECTED EARLY WRITINGS OF GIDE AND HUXLEY	17
III. EVOLUTION OF MUSICAL STRUCTURES IN THE WRITINGS OF GIDE AND HUXLEY.	29
IV. MUSICAL STRUCTURES IN GIDE'S <u>LES FAUX-MONNAYEURS</u> AND HUXLEY'S <u>POINT COUNTER POINT</u>	41
V. WAS HUXLEY INFLUENCED BY GIDE?	71
CONCLUSION	82
FOOTNOTES.	85
BIBLIOGRAPHY	94

INTRODUCTION

At the turn of this century many major novelists in several different countries experiment with the integration of musical structures and musical references into their novels. In France, interest in the literary use of music is aroused in part by patterns of frequent allusions to music in the novels of Balzac, Zola and Huysmans. The Symbolists extend the experimentation with a consistent attempt to amalgamate music and poetry. Their ideas are stimulated and supported by the theories of Baudelairian synesthesia, Wagnerian music-drama and Wagnerian "leitmotif". In England, recourse to music in the writing of fiction is naturally influenced by the excitement in France. It is also the result of a long tradition in English literature, which was established by the Renaissance. The songs in Shakespeare's plays, for instance, evidence this early literary use of music. German and Slavic literatures possess similar traditions which are often secular in origin.¹ In all these different literatures the number of novels containing allusions to music is decidedly increased during the period from 1890 to 1930. Marcel Proust's A la Recherche du Temps perdu (1913-1922), André Gide's Les Faux-Monnayeurs (1926), Aldous Huxley's Point Counter Point (1928), George Moore's Evelyn Innes (1896), James Joyce's Ulysses (1922), Leo Tolstoy's The Kreutzer Sonata (1901), and Thomas Mann's Buddenbrooks (1900) all display the conscious efforts of significant modern novelists either to employ references to music as literary symbols or to construct novels partially or completely on musical structures.

Les Faux-Monnayeurs and Point Counter Point represent particularly intriguing attempts to unite musical structures and novelistic form. The reasons for this phenomenon, briefly mentioned here, are explored within this thesis.

In the first place, Gide and Huxley were contemporaries.² Both were competent musicians and critics of music. When passages in their writings expose their indisputable interest in introducing musical forms into the novel, the reader is assured that the two novelists are employing references to music with professional cognition. They are well aware of the serious problems involved in any plan to amalgamate music and literature.

Furthermore, a selection from the works of Gide before Les Faux-Monnayeurs and of Huxley before Point Counter Point exhibits a tendency towards increased structural complexity. These early works may be considered as stepping-stones towards the evolution of the intricate musical forms of Les Faux-Monnayeurs and Point Counter Point. Gide's "récits", L'Immoraliste (1902), La Porte étroite (1909), La Symphonie pastorale (1919), and his "sotie", Les Caves du Vatican (1914) and Huxley's Crome Yellow (1921), Antic Hay (1923) and Those Barren Leaves (1925) are to be discussed from this viewpoint.

Finally, Huxley was familiar with Gide's Les Faux-Monnayeurs and may have been influenced by its form while writing Point Counter Point. Huxley's novel has been termed the English counterpart of Gide's.³ Whether or not Huxley developed the structural analogy between his novel and musical counterpoint independently, or took inspiration from the "musical" experimentation in Les Faux-Monnayeurs

cannot be precisely determined. The exact nature of the influence of Gide's writings on the musical structure of Point Counter Point is open for debate.

A study of the literary use of musical structure must recognize that, although music and literature possess some similar characteristics, any exact correspondence or unity of the two arts is impossible. Musical and literary compositions are revealed to the recipient during a time period. They are heard, not seen. Hence, their success depends upon the recipient's memory. But, unlike literature, music is made up of notes which normally do not refer to any particular aspect of the world of objects or emotions. Literature is composed of words, elements which have meaning arbitrarily attached to them by repeated association with correspondents in physical, emotional, or intellectual realms. As a result of the non-referential quality of musical notes, the composer possesses greater freedom than the writer in the arrangement of his works. Patterns utilized by the composer permit frequent repetition of sounds and sound combinations. But the novel cannot allow an equal amount of repetition of sentences, paragraphs, chapters, or of any other literary equivalent to notes and patterns of notes. The reader would be thoroughly bored by extensive repetition within the novel. Yet, larger musical forms, such as the fugue, rondo and sonata cannot be adequately defined without reference to thematic repetition and variation which comprise a major proportion of these structures. In addition, the difficulty of the writer who tries to fashion a literary form similar to one of these larger musical structures is increased by the problem of simultaneous representation of

several themes, actions, and situations. The listener easily hears at one time several voices in contrapuntal music. The reader, however, cannot be conscious of more than one situation in a novel at one time without the help of his memory. As we shall see, Gide and Huxley experiment with various techniques to imitate simultaneous "musical" representation of several themes or voices. In spite of their efforts, the restriction literature imposes is undeniable:

Music and literature are the only arts of movement, and literature can really present only one thing at a time. But music, with its different instruments, its cross-rhythms, its contrapuntal complications, can and does present simultaneously a number of different things which are both independent of each other and interrelated.⁴

Thus, despite the similarities between music and literature, the novel can imitate, but not duplicate, certain musical forms.

Many specialists in the theory of literary form question whether real stylistic originality exists in novels constructed upon musical patterns.⁵ When a writer imitates musical structure in a novel, he employs such devices as interwoven themes and plots, repetition of motifs, juxtaposition of contrasting scenes and parallel plot lines. It is evident that most novels contain a certain number of these devices, and yet not every novel is consciously modeled on a musical structure. The situation is further complicated when novelists and critics loosely describe specific novels as "symphonic" or "fugal" merely to suggest structural complexity or comprehensiveness of subject. These false "musical" labels are most confusing. But the title of Huxley's novel, Point Counter Point, declares the serious,

informed plan of the writer to apply the technique of musical counterpoint as completely as possible. Although a fugal structure appears to be intentional in Gide's Les Faux-Monnayeurs, it is not imposed upon the novel with the consistency of the counterpoint principle in Point Counter Point. However, both Gide and Huxley employ familiar literary devices purposely to imitate musical structures. It is the aim of this thesis to examine the origins and relative success of the incorporation of musical structure into Les Faux-Monnayeurs and Point Counter Point.

CHAPTER I

MUSICAL BACKGROUNDS OF GIDE AND HUXLEY

A study of the musical training of Gide and Huxley helps demonstrate that references to music in their fiction are always backed by a thorough knowledge of the theory and history of music. Sometimes, their fiction reflects musical preferences which are the products of the two writers' personal tastes and cultural backgrounds.

I

The major sources of information about Gide's musical training are his autobiographical novel, Si le Grain ne meurt and his Journal. The former recounts Gide's discovery of music, describes the gradual development of his love for music, and pictures in lively fashion each of his piano instructors. The latter, beginning in 1893, proves Gide's continuous interest in music throughout his lifetime, records the pieces he learned and practised, and notes his conversations and opinions about specific compositions and composers.

Music plays its part in Gide's earliest memories. He remembers his delight, as a boy of seven, when his mother played duets with his piano teacher, Mlle. de Goecklin. His musical training was often interrupted by his poor health and by the family's frequent moves. Still, there were primarily two men, M. Gueroult and M. de la Nux, who exerted the greatest influence on Gide's awakening to music.

M. Gueroult, a celebrated musician and composer, came to visit the family at La Rocque before and after the death of Gide's father

in 1880. Looking back to these visits, Gide recalls how M. Gueroult's playing intoxicated him. He forgives his teacher for boasting that his performance of andantes of Mozart equalled Rubinstein's:

Il [M. Gueroult] disait cela d'un ton si bonhomme qu'on ne pouvait y voir vanterie; et en vérité je ne crois pas que ni Rubinstein, dont je me souviens à merveille, ni qui que ce fût au monde, pût jouer la fantaisie en ut mineur de Mozart, par exemple, ou tel largo d'un concerto de Beethoven, avec une plus tragique noblesse, avec plus de chaleur, de poésie, de puissance et de gravité. J'eus dans la suite maintes raisons de m'exaspérer contre lui: il reprochait aux fugues de Bach de se prolonger parfois sans surprise; s'il aimait la bonne musique, il ne détestait pas suffisamment la mauvaise; . . . mais, en ce temps où je naissais au monde des sons, il en était pour moi le grand maître, le prophète, le magicien.¹

Following M. Gueroult, Gide was taught by a number of mediocre pianists, each of whom is characterized in Si le Grain ne meurt by a specific failing. M. Merriman, for instance, possessed great technical accuracy but total lack of feeling. He drummed out notes as if he were adding up figures on a cash register. M. Schiffmacher, on the other hand, had an enormous capacity for emotional, inaccurate playing. His performances were always approximations of the original piece. But the man principally responsible for the advancement and recognition of Gide's talent was neither of these teachers.

When he was about twenty years old, Gide was introduced to M. de la Nux. He describes the influence of this great man upon him:

Avec lui tout s'animait, tout s'éclairait, tout répondait à l'exigence des nécessités harmoniques, se décomposait et se recomposait subtilement; je comprenais. C'est avec un pareil transport, j'imagine, que les apôtres sentirent descendre sur eux le Saint-Esprit. Il me semblait que je n'avais fait jusqu'à présent que répéter sans les vraiment

entendre les sons d'une langue divine, que tout à coup je devenais apte à parler. Chaque note prenait sa signification particulière, se faisait mot. Avec quel enthousiasme je me mis à étudier!²

After one of his first lessons with the new master, Gide wept with jealousy to hear another pupil perform better than he. But when four years of study were completed, M. de la Nux urged Gide's mother to allow her son to dedicate his life to music. M. de la Nux refused to continue the lessons, for Gide had learned to carry on without him.

Pages of Si le Grain ne meurt and of the Journal testify that music was an essential part of Gide's life. He enjoyed both learning to play the piano well and teaching promising students. Even his first lessons given to the daughter of his cousin, Albert Desmarest, must have been equally rewarding for teacher and pupil:

Si j'avais à gagner ma vie, je me ferais professeur; professeur de piano, de préférence; j'ai la passion de l'enseignement et, pour peu que l'élève en vaille la peine, une patience à toute épreuve. J'en fis plus d'une fois l'expérience et j'ai cette fatuité de croire que mes leçons valaient celles des maîtres les meilleurs.³

His piano playing gave him tremendous personal pleasure which, he regretted, was difficult for him to share with others. In his Journal, November 18, 1929, he speaks of his inability to play well when he knew someone was listening:

Excellente étude du piano. Ah! si seulement j'avais été mieux conseillé, guidé, soutenu, forcé dans ma jeunesse! Le plaisir que je prends, à cette étude, s'il pouvait être moins égoïste! Les Préludes (en fa dièze mineur et en mi bémol majeur particulièrement), j'ai pu me les jouer parfois de manière à me satisfaire, à surprendre et ravir celui, qui m'aurait entendu. Mais s'il eût été là et si j'eusse su qu'il pût m'entendre, mon jeu tout aussitôt se fût glacé.⁴

Often Gide spent four or five hours a day practising a repertoire of pieces, including compositions by Bach, Beethoven, Chopin, Mozart, Schumann, Franck, and Albeniz. His broad-sweeping range did, however, exclude certain classical and romantic composers and all contemporary composers. Pierre Meylan in his discussion of Gide as a pianist points out the limits of Gide's choice:

Il y a pourtant des ombres dans ce paysage musical. Si Gide revient constamment à divers pôles de la musique, comme Schumann, Chopin, Bach, il n'aborde que rarement certains rivages. Brahms, Schubert chez les romantiques, Scarlatti, Rameau, Couperin chez les classiques, ne le retiennent guère. Il excommunie presque totalement les modernes: "Je ne cherche pas à être de mon époque, écrit-il, je cherche à déborder mon époque." C'est à peine s'il mentionne un jour qu'il étudie quelques "pièces" de Debussy et des barcarolles de Fauré. Aucune allusion, dans son Journal, aux premières représentations de Pelléas dont il est impossible que l'énorme remous ne l'ait pas atteint, ni à Ravel, ni à Roussel, ni à Chabrier. La musique de sa génération est pour lui un monde fermé.⁵

Gide's preferences in music, his enjoyment and performance of music are all motivated by private, personal reasons.

Generally, Gide appreciated simplicity, precision and purity in musical compositions. Invariably, he preferred the quartet to the orchestra, and the sonata to the symphony. The effusive emotions and the grandiose arrangements of Wagner's music-drama distressed him. His criticism of the facility of Wagnerian polyphony is strongly worded:

J'ai la personne et l'oeuvre de Wagner en horreur; mon aversion passionnée n'a fait que croître depuis mon enfance. Ce prodigieux génie n'exalte pas tant qu'il n'écrase. Il a permis à quantité de snobs, de gens de lettres et de sots de croire qu'ils aimaient la musique, et à quelques artistes

de croire que le génie s'apprenait. L'Allemagne n'a peut-être jamais rien produit à la fois d'aussi grand ni d'aussi barbare.⁶

Richard Strauss' Salomé displays, according to Gide, the same lack of precision and limitation as Wagner's music-drama. Gide's criticism of compositions by other contemporary musicians also deplores the new use of harmony which is unpleasingly foreign to the ear:

Ne prétendant plus à la consonance et à l'harmonie, vers quoi s'achemine la musique? Vers une sorte de barbarie. Le son même, si lentement et exquisement dégagé du bruit, y retourne. On ne laisse d'abord paraître sur la scène que les seigneurs, les gens titrés; puis la bourgeoisie, puis la plèbe. La scène envahie, puis rien bientôt ne la distingue de la rue. Mais, qu'y faire? Quelle folie à s'opposer à cette marche fatale! Dans la musique moderne les intervalles consonants de jadis nous font l'effet de "ci-devant".⁷

When Darius Milhaud played a symphonic poem for him, Gide claimed that he could not understand it at all. He only heard noise. The composer who, in spite of the restraint demanded by classical forms in music, is able to express sincerity and harmony gains Gide's fullest respect. This special ability is particularly praised in Bach's Art of Fugue:

. . . l'on ne sent plus là [dans L'Art de la Fugue], souvent, ni sérénité ni beauté; mais tourment d'esprit et volonté de plier des formes, rigides comme des lois et inhumainement inflexibles. C'est le triomphe de l'esprit sur le chiffre; et, avant le triomphe, la lutte. Et, tout en se soumettant à la contrainte, tout ce qui se peut encore, à travers elle, en dépit d'elle, ou grâce à elle, de jeu, d'émotion, de tendresse, et, somme toute, d'harmonie.⁸

Gide participated in the revival of Bach by the neoclassical opponents of Wagnerian polyphony at the beginning of this century. During the

nineteen-twenties, while he was writing his Notes sur Chopin⁹ and collecting material for Les Faux-Monnayeurs, Gide studied primarily Bach and Chopin. They were without doubt his favourite composers:

Haine de toute affectation, de toute pose, de toute afféterie, c'est ce qui le pousse vers Bach et Chopin, compagnons fidèles des bons et des mauvais jours, affectueux soutiens dans les périodes de détresse et de découragement. De Bach, il admire l'équilibre, le dédain de l'emphase, la simplicité. En Chopin, il prône un modèle de dépouillement, de sobriété
¹⁰

Chopin, especially, is upheld by Gide as a standard of comparison for judging other composers. Beethoven, for instance, is more interested in quantity, but Chopin in quality.¹¹ The delicacy of Chopin's Etudes and Préludes, when they are played slowly and sensitively to bring out the meaning of each note, is quite unknown in the music of Bach, Beethoven, and Mozart.¹² The joy of Chopin is human, yet exquisite. It differs completely from the slightly vulgar gaiety of Schumann and the unearthliness of Mozart's elation. The Notes sur Chopin reemphasize the characteristics which Gide values chiefly in music: sincerity, simplicity and precision.

II

Much less has been written about Huxley's early musical training than about Gide's. This can be attributed to Huxley's reluctance to speak of his own life and experiences.

While he was attending Eton, the sixteen-year-old Huxley experienced the first of a series of attacks of "keratitis punctata",

a disease which rendered him almost totally blind for a year or more. He underwent surgery, and partially regained his sight. But, instead of returning to Eton, Huxley travelled to Marburg to study German and music. It is not clear whether his musical training began here and whether it was greatly hampered by his poor eyesight. Considering the cultural proficiencies of the Huxley family, it seems most likely that these were not his first lessons. In any case, it is indisputable that Huxley was the musical critic of The Weekly Westminster Gazette from February 18, 1922 to June 2, 1923. Speaking of this period, Huxley commented:

I never had any musical training, beyond the usual youthful piano teaching of the bad, unintelligent kind generally current at the time of my youth. Still, this defect of training may have certain advantages, for I have noticed that learned musicians often like music which to me at least, is intrinsically uninteresting. They like it for purely technical reasons -- perhaps because it may contain some special ingenuity of construction or of orchestration, etc. The musically illiterate suffer for their ignorance, but they are not subject to the temptations of pedantry.¹³

Huxley's professional criticism of music was, in fact, perceptive and informed. Basil Hogarth, for instance, in his article, "Aldous Huxley as Music Critic", praises Huxley's acknowledgment of the worth of Beethoven at a time when this composer was generally felt to be outdated:

Perhaps the most interesting aspect of Huxley's musical criticism is his almost devout regard for Beethoven. . . . It is not the least testimony to Huxley's critical powers that, at a time when a considerable number of so-called musical experts were abandoning the classical values and publicising the meretricious trash of musical nonentities

like Satie and Milhaud, Huxley remained one of the minority who could see clearly through the utter rant that was being preached about 'iconoclasm' and 'forging new methods' and all the rest of the nonsense that cloaked itself in high-sounding jargon.¹⁴

Even if his piano playing was restricted by his poor eyesight, Huxley's critical powers and intellectual interest in music were unaffected.

Huxley shares several of Gide's judgments on music, especially concerning modern music and Wagner. His reasoning, however, differs from Gide's. Modern music for Huxley is restricted, rather than incomprehensible. Stravinsky's music, for example, speaks to Huxley of the emptiness of the modern world, but does not explore sufficiently the implications of the observations. In contrast, Beethoven's Mass in D or Bach's Art of Fugue reaches into the infinite and says something about the meaning of the world. Huxley describes the appeal which these two pieces hold for him:

. . . the most perfect statements and human solutions of the great metaphysical problems are all artistic, especially, it seems to me, musical. Beethoven's 'Missa Solemnis', for example, and his posthumous quartets, Bach's 'Art of the Fugue' have always struck me as the subtlest, profoundest and completest metaphysical works ever composed. Though of course what they 'say' cannot be rendered in words.¹⁵

In effect, such music expresses more for Huxley than all modern music. Popular music, he thinks, appeals to an audience unable to understand either Wagner or Beethoven. It is only through the corruption of methods suggested by Beethoven that the modern composer of popular music has been able to openly express a great variety of human emotions:

The writers of popular tunes are not musicians enough to be able to invent new forms of expression. All they do

is to adapt the discoveries of original geniuses to the vulgar taste. Ultimately and indirectly, Beethoven is responsible for all the languishing waltz tunes, all the savage jazzings, for all that is maudlin and violent in our popular music. He is responsible because it was he who first devised really effective musical methods for the direct expression of emotion. Beethoven's emotions happened to be noble; moreover, he was too intellectual a musician to neglect the formal, architectural side of music. But unhappily he made it possible for composers of inferior mind and character to express in music their less exalted passions and vulgarer emotions.¹⁶

The vulgarity of the "palpitations" of modern jazz is a recurrent theme in many of Huxley's novels and short stories. Romantic compositions which exploit emotions for their own sake are condemned as well by him. For this reason, he criticizes Strauss' Till Eulenspiegel, Tschaikovsky's Pathetic and Scriabin's Prometheus. Huxley automatically reduces in value any music which seeks directly to express a definite emotion, tell a story, or describe a situation.¹⁷ Music should simply be music. Appropriately, his principal models are Beethoven, Bach and Mozart.

Huxley's approach to a piece of music is informed and intellectual. He is intrigued by complex patterns in music which pose an absorbing mathematical problem for him. In his essay, "Popular Music", he asks a significant question which exposes his own intellectual taste:

If you were compelled to listen everyday of your life to a single piece of music, would you choose Stravinsky's "Oiseau de Feu" or Beethoven's "Grosse Fugue"? Obviously, you would choose the fugue, if only for its intricacy and because there is much more in it to occupy the mind than in the Russian's too simple rhythms.¹⁸

Huxley never negates the possibility of inexplicable mystery within a musical piece: to analyse the structure of a composition is not to

grasp its essence. He says, for instance, in his essay, "Music at Night", that he finds in the Benedictus of Beethoven's Missa Solemnis an awareness of the blessedness of existence which is mysterious. Huxley's stance as a musical critic obliges him, however, to be as objective as possible. His knowledge about music must be accessible to the public. He must be able to explain rationally his reactions to a piece of music. When confronted by the mysteries of great music, Huxley's solution is consistent: "The best we can do is to indicate in the most general terms the nature of the musical beauty-truth under consideration and to refer curious truth-seekers to the original."¹⁹ Discussions of music within Huxley's essays,²⁰ short stories, plays and novels are all guided by this principle.

III

Gide, as we have seen, considers music as a very personal domain, difficult to share or to describe. Hence, references to music in his work are comparatively few in number. With the exception of the Notes sur Chopin, Gide did not write any professional criticism of music. Les Faux-Monnayeurs appears to be the only work in which Gide may have consciously tried to introduce a musical structure into novelistic form.

Unlike Gide, Huxley wrote numerous critical and historical essays on music. He included allusions to music in the majority of his short stories, plays and novels. References to music are readily and naturally expressed by characters even in the novels written before Point Counter Point. For example, Miss Thriplow in Those

Barren Leaves is convinced that Italian stars resemble tenors, "tremoloing away like that so passionately in the sky."²¹ Gumbriel Senior in Antic Hay wonders why disharmony prohibited in music appears so frequently in its sister art, architecture.²² Characters who play the piano are often introduced: Denis Stone, Ivor Lombard, Sir Hercules and Lady Filomena in Crome Yellow, and Casimar Lypiatt, Theodore Gumbriel Junior and Emily in Antic Hay. On several occasions, Huxley describes voices in terms of their musical quality. In Those Barren Leaves Mrs. Aldwinkle droons her "r"s, and Mrs. Chelifer has a voice which "softly modulated, like a studied and cultured music, from key to key."²³ The effect of Huxley's critical and intellectual training is clearly reflected by the frequency of allusions to music in his writings.

CHAPTER II

MUSIC AS THEME AND SYMBOL

IN SELECTED EARLY WRITINGS OF GIDE AND HUXLEY

Any repeated references to music in Gide's works before Les Faux-Monnayeurs or Huxley's before Point Counter Point possess symbolic rather than structural value. The two chief instances of the use of music as symbol in Gide's early works occur in Les Cahiers d'André Walter (1891) and La Symphonie pastorale. Correspondent novels among Huxley's early works are Crome Yellow and Antic Hay.

I

The symbol of music is the most striking recurrent image in Les Cahiers d'André Walter, especially in Le Cahier noir. As a symbol it permits various levels of interpretation.

André Walter, a Romantic hero modeled partly on Goethe's Werther, finds words inadequate to express the strength of his emotions. He wishes to write not in French, but in music. The phrases of his proposed novel, Allain, must harmonize soniferously with the flow of his thoughts. Unlike ordinary prose, his sentences should permit the same flexibility and subtlety of interpretation as music. Music is, thus, connected with the problem of stylistics and with the inadequacy of language to express strong emotion.

For the sensitive listener music can speak about the final

mysteries of the world and of the soul. The goal of André Walter is to sense within his soul a state equivalent to musical harmony. He would then experience complete communication not only with Emmanuèle, but also with God and the angels:

Pour les âmes . . . il est des lois de résonance. Le frémissement d'une seule émeut aussitôt alentour toutes celles capables d'un parfait unisson. Les vibrations de subtils accords les agitent; elles sont dans un constant rapport harmonieux -- peut-être bien mathématique; -- chacune rend un son distinct, car chacune a ses harmoniques. Et Dieu les connaît à ceci: comme un cristal très pur, l'âme la plus exquise a des sons tout lucides.¹

It is significant that Emmanuèle herself has great difficulty listening to music for any length of time. When she hears André playing the piano, she either flees from the room or weeps and trembles with emotion. André, attempting to dominate his passion for her, feels he must return her gifts of music and poetry. Her inability to listen to music and his forfeit of her gift foreshadow his ultimate failure to achieve harmony with her or with God on this earth. The idea of failure to attain true harmony or perfect communication is concretised by the image of the broken piano string. When the string is broken, André is incapable of producing musical harmony on the piano, and so, is intensely aware of his inability to communicate with his dead Emmanuèle:

Je jouais -- et le piano surmené frémissait de toutes ses cordes; mais, à trop vibrer, soudain une s'est rompue. -- Je m'arrêtai tremblant à l'incisif éclat de cette corde métallique. -- Elle s'est tue, mais comme une onde harmonieuse ondulant sur tous les degrés, longtemps ont répondu, douloureusement émues, les plus lointaines harmoniques.

Puis l'onde aérienne soulevée s'est épandue plus subtile.
 -- Tout se rendort. Le silence un instant déchiré se
 referme, qui m'enveloppe de peur et de ma solitude.

Je suis resté tremblant, craignant, sur le clavier muet,
 de réveiller les deuils de la note défunte. J'ai tâché
 de lire, rêver -- et maintenant que j'écris, sans cesse
 encore dans la nuit j'écoute un sanglot -- la corde d'un
 luth que se brise.²

Speaking metaphorically, once the harmony of his soul is destroyed, neither God nor Emmanuèle can hear him clearly. Once the string is broken, music becomes increasingly associated with André's illness. His nights are sleepless, because his mind is haunted by discontinuous melodies. When he tries to mark out these melodies on the piano, he only hears confused and painful sounds. Music adds to the final suffering in André's hopeless struggle to obtain complete metaphysical unity with Emmanuèle without the intervention of the flesh.

The exact interpretation of the "musical" symbolism in Les Cahiers d'André Walter can be varied because of the thematic complexity of the work. But, the recurrence of allusions to music during André's evolution helps to provide a certain coherence to the disparate fragments which make up the work.

The use of music in Les Cahiers d'André Walter may be compared with that in La Symphonie pastorale. Music operates in both works as a symbol possessing more than one possible level of interpretation. Neither work intends to reproduce a specific musical structure within the novelistic form.

One critic, Renée Linkhorn-Dubois, tends to disagree with this last statement. She maintains that it is possible to discover a symphonic structure of four movements in La Symphonie pastorale:

. . . d'un côté, c'est la "symphonie" du pasteur, qu'on pourrait à la rigueur subdiviser en quatre mouvements, comme sa réplique musicale (il recueille Gertrude -- il l'éduque -- il s'aperçoit qu'il aime -- tragédie finale).³

Gide's "récit", however, is divided into only two main parts according to a natural division of the plot. The first section concludes with the disappointment of Jacques' hopes to marry Gertrude and the second begins with Gertrude's move from the Pastor's house and with the Pastor's recognition of his guilty love. The true division falls between the second and third movements defined by Renée Linkhorn-Dubois. Her other two divisions are arbitrarily marked, and do not reflect a conscious intention by Gide. Besides, the "récit", as Gide has developed it, is a story with a simple straight-forward style, involving no more than four characters one of whom recounts the action in a concentrated and condensed form.⁴ La Symphonie pastorale, a good example of the Gidian "récit", does not attempt to reduplicate the thematic or structural complexity of a symphony. There is far more sense in Albert Thibaudet's suggestion than in Renée Linkhorn-Dubois'. Thibaudet wishes that Gide, instead of strictly limiting the scope of his work, had chosen to expand La Symphonie pastorale into a truly symphonic novel by exploring the numerous undeveloped themes in the "récit".

Beethoven's Pastoral Symphony does still operate as a complex symbol in the "récit." Gide's title refers to the Pastor who conceives himself self-righteously as the leader of the flock in the manner of the biblical Good Shepherd. There is a definite ironic play on the word "pastor" throughout the "récit". The title also recalls the performance of Beethoven's Pastoral Symphony which the Pastor and

Gertrude attend in Neuchâtel. For the Pastor the symphony provides the idea of how to explain the nature of colours to the blind girl. She discovers that, through the Pastor's equation of different intensities of musical sounds with those of colours, even she can imagine the beauty of the world. The Pastor does not realize that, now, she is also prepared and eager to understand the nature of evil. The Pastor would prefer to conceal evil from her, to allow her to remain in the pastoral world of Beethoven's symphony. By keeping her "blind", the Pastor unconsciously believes he can hide from her the guiltiness of his love. For his clear-seeing wife, Amélie, the concert is just another demonstration of the Pastor's neglect of his own family. Beethoven's Pastoral Symphony is a very successful symbol of the "récit", since a thorough interpretation of its meaning touches all the major characters and unites them to Gertrude.

II

Several attempts have been made to apply patterns from music and its sister art, the dance, to the structure of Huxley's novels, Crome Yellow and Antic Hay. The art of dance is dependent upon music for its existence. If a dance pattern can be demonstrated in these novels, then it follows logically that the rhythms and structures of music are not far from the novelist's mind.

The theory of the dance pattern in Crome Yellow and in Antic Hay is advanced principally by A.D. Kumler in his dissertation, "Aldous Huxley's Novel of Ideas."⁶ He develops his idea from Scogan's assessment in Crome Yellow of the tales of an imaginary writer,

Knockespotch:

Oh, those Tales -- those Tales! How shall I describe them? Fabulous characters shoot across his pages like gaily dressed performers on the trapeze. There are extraordinary adventures and still more extraordinary speculations. Intelligences and emotions, relieved of all the imbecile preoccupations of civilized life, move in intricate and subtle dances, crossing and recrossing, advancing, retreating, impinging. An immense erudition and an immense fancy go hand in hand. All the ideas of the present and of the past, on every possible subject, bob up among the Tales, smile gravely or grimace a caricature of themselves, then disappear to make place for something new.⁷

From this quotation Kumler reasons as follows:

Not only does the explicit reference, "intricate and subtle dances, crossing and recrossing", indicate the pattern of ideas and plot in Knockespotch and Huxley; but "shoot", "trapeze", "bob" and "diversified" also suggest a physical routine diversified by variations in the pattern of dance. A plot so composed of lively and shifting movements, virtually a rhythmic mosaic, is the type well suited to this novel form.⁸

According to Kumler, the characters in Crome Yellow move in a dance pattern by the constant regrouping which occurs among them within chapters and from chapter to chapter. At times, there is a general break-up of the entire assembled party into smaller groups, couples, or even single individuals. Kumler terms this continuous recombination of characters the "literary counterpart of the old-time country dance".⁹ A similar phenomenon is observed in Antic Hay, where the theory is further supported by the title of that novel. Gumbriel's false beard suggests to Kumler a carnival ball disguise or the brilliant plumage of a male bird worn to attract the female in an instinctive courtship dance.¹⁰ The dance movement in Antic Hay is believed to culminate in

the final taxi ride of Myra Viveash and Theodore Gumbril Junior. In their pursuit of amusement, these two characters ride to visit their friends. Their ride connects and terminates the different threads of the plot:

In their taxi the two cross and recross the principal thoroughfares, advancing upon possible comrades, retreating when they are absent or otherwise engaged. Their dancing as a lone couple can no longer be endured.¹¹

Kumler is well-advised to stress the thematic importance of the motif of the dance in Huxley's two novels. Its frequent recurrence suggests the aimlessness and boredom of the wealthy leisured English classes in the nineteen-twenties. The characters caught up in the antic hay lead purposeless lives, because their main activity is a constant search for amusement, not fulfilment. Myra Viveash's life forms perhaps the principal example of this barren way of life. Even her name implies that she is only partly living. Denis Stone in Crome Yellow does not know how to dance, and so is symbolically restricted in his relations with society.¹² He may find a more satisfactory life as a writer in London than as a spectator of the dance of Anne and Gombauld at Crome. As he watches their dance, Denis expresses Huxley's opinion about the barbarism of modern jazz music.¹³ The references to dance in Crome Yellow and Antic Hay do permit Huxley the opportunity to expand certain of his favourite themes. Kumler correctly emphasizes the significance of these references as symbols of Huxley's themes.

Kumler's conception, however, of the dance pattern as an organizational principle behind the plots of Crome Yellow and Antic

Hay appeals chiefly through its novelty, not its logicality. It is far more likely that the structure of Crome Yellow, especially, is dictated to Huxley by the nature of the Peacockian novel of ideas. Proof that Huxley was thinking of Peacock's novels is given in his letter to H.L. Mencken, dated September 8, 1921:

I have been industrious here, completing a comic novel in the manner, vaguely, of Peacock. It is an agreeable form; and besides, at the moment, I lack the courage and the patience to sit down and turn out eighty thousand words of Realismus. Life seems too short for that.¹⁴

The typical Peacockian novel, Headlong Hall (1816) or Nightmare Abbey (1818), groups together a party of leisured intellectuals and listens to them discourse on a great variety of philosophical, scientific and literary topics. The plot is generally reduced in importance, since the main purpose is to hear, often in witty, satiric expression, a multiplicity of different views on a particular subject. The novel of ideas is well suited to a writer, like Huxley, who is an essayist and an intellectual, rather than a novelist. Huxley acknowledges the artificiality of the form in Philip Quarles' journal in Point Counter Point:

Novel of ideas. The character of each personage must be implied, as far as possible, in the ideas of which he is the mouthpiece. In so far as theories are rationalizations of sentiments, instincts, dispositions of soul, this is feasible. The chief defect of the novel of ideas is that you must write about people who have ideas to express -- which excludes all but about .01 per cent of the human race. Hence the real, the congenital novelists don't write such books. But then I never pretended to be a congenital novelist.¹⁵

Characters with ideas to express must circulate among each other in order to discuss different subjects. In Crome Yellow, for instance, Denis must meet Mr. Barbecue-Smith so that the latter can discuss his theory about literary inspiration. A larger group of people must be brought together in Chapter V to demonstrate a variety of opinions on birth control. The grouping and regrouping of characters in Crome Yellow and Antic Hay is necessitated by the demands of the novel of ideas, and not by any specific attempt to reproduce the pattern of a country dance.

Another "musical" theory of the form of Crome Yellow is proposed by Alexander Henderson. He claims that the novel can be analysed as a rondo with the romance of Denis and Anne as its repeated main subject:

Diversifying this story [the romance of Denis and Anne], which we may call the main tune are a variety of events of different kinds which at intervals interrupt the principal theme. The book is, as it were, a composition in rondo form. That is, if A represents the main tune, and the other letters of the alphabet the other themes, the construction is of the kind: A,B, A,C, A,D, etc. The B. C. D. tunes are represented by the speculative discourses of Mr. Scogan . . . by the arrival and departure at Crome of other visitors . . . [by] sermons . . . stories . . . and Crome Fair.¹⁶

Henderson's idea is useful to prove that Crome Yellow already reflects Huxley's preoccupation in Point Counter Point with the integration of musical into novelistic structure.¹⁷ But, Henderson is using the term "rondo" very loosely and carelessly. According to Grove's Dictionary of Music and Musicians, the one invariable feature of the rondo is the repetition of the subject immediately after the first episode.¹⁸ In

Crome Yellow the first four chapters mention the romance between Denis and Anne. Yet, the following five chapters, each of which involves different locations, characters, and themes, contain no reference to the romance. If chapters can be considered in any way equivalent to musical episodes, then there is no relation between the forms of Crome Yellow and the rondo. Furthermore, it is quite natural to find recurrence and development of some aspect of the plot within the novel of ideas. In Peacock's Nightmare Abbey, for example, the story of Scythrop links scenes of discussion and gives coherence to the whole novel. The romance of Denis and Anne has a similar effect in Huxley's novel. It is unnecessary and illogical, therefore, to speak of a rondo structure in Crome Yellow, particularly as Huxley never suggests that he is consciously applying musical form to this novel.

The two theories that Crome Yellow and Antic Hay reproduce country dance patterns and that Crome Yellow represents the literary equivalent of the rondo can both be discounted by the structural requirements of the novel of ideas. The dance theme is related to the "meaning" of Antic Hay, but, a dance pattern does not appear in the novel's structure with any consistency or symmetry which could not be well explained by the form of the novel of ideas. There is no conclusive evidence that Huxley intended to model Crome Yellow, Antic Hay and Those Barren Leaves on a specific non-literary form, chosen from music or dance.

Among these three novels, only Antic Hay consistently expands an image drawn from music into a literary symbol. Mozart's music, particularly the Twelfth Sonata becomes a means of expressing a musical experience in terms of an experience drawn from another realm.

The relationship of Theodore Gumbril Junior with Emily is the nearest approximation to pure and honest love which Huxley presents in Antic Hay. Significantly, Gumbril and Emily hear a Mozart concert soon after their first meeting. Gumbril reflects upon the purity of the passion expressed in the music:

How pure the passion, how unaffected, clear without clot or pretension the unhappiness of that slow movement which followed! Blessed are the pure in heart, for they shall see God. Pure and unsullied; pure and unmixed, unadulterated.¹⁹

Lying beside Emily that night, Gumbril feels himself the pure disinterested passion of Mozart's music:

Again, again: he was learning her arm. The form of it was part of the knowledge, now, of his fingertips; his fingers knew it as they knew a piece of music, as they knew Mozart's Twelfth Sonata, for example. And the themes that crowd so quickly one after another at the beginning of the first movement played themselves aurally, glitteringly in his mind; they became a part of the enchantment.²⁰

But, Gumbril misses his chance to test the possibility of happiness with Emily. She eludes him through her innocence and purity. The spirit of the music changes for him: "The twelfth sonata was insecticide; no earwigs could crawl through that music."²¹ The music of Mozart is replaced by the warbling negroid jazz at the dance hall with Myra Viveash. The plight of Gumbril is also the despair of the monster who appears in the play at the dance hall. The monster wails:

Somewhere there must be love like music. Love harmonious and ordered: two spirits, two bodies moving contrapuntally together. Somewhere, the stupid brutish act must be made to make sense, must be enriched, must be made significant. Lust like Diabellis' waltz, a stupid air, turned by a genius into three-and-thirty fabulous variations. Somewhere. . . .²²

The quality of Gumbriel's relationships with Emily and Myra is symbolized by the type of music associated with each woman. Gumbriel's relinquishment of pure music for modern jazz surely indicates, in Huxley's mind, the poverty of his emotional existence.

III

Gide's Les Cahiers d'André Walter and La Symphonie pastorale and Huxley's Crome Yellow and Antic Hay employ musical symbols to emphasize certain themes and character traits. These symbols help provide thematic coherence. But, they do not give the works a specifically fugal, contrapuntal, or symphonic form.

CHAPTER III

EVOLUTION OF MUSICAL STRUCTURES IN THE WRITINGS OF GIDE AND HUXLEY

Complex musical structures in Gide's Les Faux-Monnayeurs and Huxley's Point Counter Point are anticipated by some of the earlier works of the two writers. A growing structural intricacy is apparent in the change in the novel of ideas from Huxley's Crome Yellow to Antic Hay and to Those Barren Leaves. In Gide's case, the pattern is discontinuous. Each new publication by Gide does not illustrate a steady evolution towards the form of his "first" novel.¹ In 1919, for example, five years after the publication of his highly complex "sotie", Les Caves du Vatican, Gide reverts to the straightforward "récit" form with La Symphonie pastorale.

I

Among his early works, L'Immoraliste, La Porte étroite, Les Caves du Vatican and La Symphonie pastorale all demonstrate Gide's constant preoccupation with problems of literary structure and point of view.

In his preface to L'Immoraliste, Gide advises his reader that this "récit" is the objective presentation of a pressing issue:
". . . je n'ai cherché de rien prouver, mais de bien peindre et d'éclairer bien ma peinture."² The story is encompassed by a frame which

also aids the reader in maintaining a certain distance between himself and the narrative. L'Immoraliste is composed in the form of a letter. One of Michel's friends writes to the influential Monsieur D.R., "président du conseil".³ The letter repeats events in the last three years of Michel's life as he describes them, and seeks the president's opinion and advice. Obviously, there can be more than one attitude towards "l'immoralisme" of Michel's actions. Since Gide's stance is objective and omniscient, the reader must decide for himself whether or not Michel is immoral.

This "récit", scrupulously confined to the discussion of one man's story, falls into three equal sections. The first narrates Michel's marriage, journey to Biskra, illness, and gradual awakening to life and to his own being. In the second, the narrative, located once again in France, recounts Michel's further affirmation of his "nouvel être"⁴ and Marceline's miscarriage. The last part duplicates the journey in the first from France to Africa. This time, Marceline is the victim of tuberculosis. Lacking Michel's strength, she eventually dies. Both the symmetry and the moral ambiguity of L'Immoraliste prelude the appearance of similar aspects in Les Faux-Monnayeurs. Germaine Brée points out that the tripartite division of L'Immoraliste and the method of development of the main theme resemble musical features of Les Faux-Monnayeurs:

Ce récit se déroule en trois mouvements, presque musicaux, que reprendra Gide pour les Faux Monnayeurs: un premier et un troisième mouvement symétriques; les thèmes introduits dans le premier mouvement sont repris dans le troisième mais selon une tonalité différente; entre ces deux mouvements se place un palier central où les thèmes sont intel-

lectualisés; une lente montée, un moment de ralentissement, une rapide descente, où les thèmes se défont. Pour les Faux-Monnayeurs, Gide parle de l'art de la fugue qui l'a toujours séduit. Le mot ne peut s'appliquer dans son plein sens à l'Immoraliste où ne joue qu'un seul instrument. Cependant le thème introduit par Gide, comme dans une fugue est repris sur divers plans -- physique, sentimental, moral, intellectuel -- et ses variations s'entremêlent, se séparent, se développent parfois ensemble, parfois indépendamment.⁵

La Porte étroite, written as a companion piece for L'Immoraliste, again exposes a problem for which solutions may differ. Is Alissa's religious martyrdom sincere, or is she forced into final renunciation of life by the inaction and indecision of Jérôme? Alissa's and Jérôme's positions are juxtaposed by a literary technique of which Gide was justly proud. The first section is composed of Jérôme's memories of events which took place some thirty years previously. Jérôme's present reflections, like the Pastor's in La Symphonie pastorale, interrupt the chronological flow of the narrative. The second section prints without commentary entries from Alissa's diary up to the time of her death. Invariably, Jérôme's recopying of Alissa's letters or of selections from her diary jostles the time scheme. The reader is made aware, almost at the same time, of Jérôme's feelings and Alissa's thoughts, even though the two characters are separated geographically. In Les Faux-Monnayeurs Gide consistently utilizes comparable methods to imitate in literature the simultaneous presentation of two or more musical melodies.

In comparison with L'Immoraliste, La Porte étroite possesses a more complex chronological scheme and a more skilful use of the frame technique. Instead of describing only one character's inter-

pretation of events, Gide now opposes two disparate viewpoints with Jérôme's memories and Alissa's letters and diary. Les Caves du Vatican represents an even bolder step than La Porte étroite towards greater structural intricacy.

Les Caves du Vatican is composed of a multiplicity of seemingly disconnected stories. This immediately distinguishes it from the "récit". In fact, Les Caves du Vatican more closely resembles Les Faux-Monnayeurs than any of the "récits". Justin O'Brien in his article, "Gide's Fictional Techniques", notes so many similarities between Les Caves du Vatican and Les Faux-Monnayeurs that he believes the earlier novel is a tryout for the later:

Comprising almost the same multiplicity of plots and contrapuntal composition as the later novel, it is narrated in the third person by a very conscious writer who even indulges in Fieldingesque or Sterne-like apostrophes and asides to disclaim omniscience and responsibility; it unfolds swiftly with all the complexity and compulsion of a novel of adventure. Furthermore, it comprises a microscopic novel within a novel which Julius is writing almost at the dictation of Lafcadio. Clearly it is a tryout of the techniques to be used ten years later in The Counterfeiters. Nothing is more natural than that Gide should have begun The Counterfeiters, in his first draft, with the journal of Lafcadio, the charming and elusive hero of the earlier novel.⁶

To understand O'Brien's statement we must first define musical and literary counterpoint. The term "counterpoint" is derived from the latin "punctus contra punctum," meaning "note against note". By extension, "counterpoint" means "melody against melody" and describes music in which two or more distinct melodic lines are heard simultaneously. Elson's Music Dictionary defines "counterpoint" as:

. . . the support of melody by melody instead of by chords (harmony). Hauptmann expressed the difference between counterpoint and harmony by calling the latter "vertical", and the former "horizontal music".

In the novel the effect of musical counterpoint can be obtained by the deliberate selection of characters, themes and situations which can be compared and contrasted. Two or more dissimilar characters can confront similar situations or similar characters can meet dissimilar situations. Themes can be studied from different angles as they are brought to bear on changing circumstances. The author of the musical novel often attempts to suggest the concurrence of several events. In this way, he imitates the simultaneous presentation of two or more melodies in contrapuntal music.

Nowhere does Gide indicate that he consciously planned a contrapuntal structure for Les Caves du Vatican. Musicality in this novel is not as extensive or deliberate as in Les Faux-Monnayeurs. However, O'Brien's remark about the contrapuntal composition of Les Caves du Vatican is still justifiable.

Religion is the major theme treated contrapuntally and satirically in the "sotie". The numerous characters and plots are all interconnected with the main intrigue involving the supposed kidnap of the pope from the Vatican. The theme of religion is introduced on the first page of the "sotie" with Julius de Baraglioul's criticism of his brother-in-law, Anthime Armand-Dubois:

Eh quoi? . . . C'est votre corps que vous vous en allez soigner à Rome! Puissiez-vous reconnaître là-bas combien votre âme est plus malade encore!⁸

Ironically, Anthime, a confirmed atheist and an outspoken critic of the church, undergoes a dramatic religious conversion during his stay in Rome. He soon begins to practice such severe religious asceticism that even his devout wife complains. The unfortunate Amédée Fleurissoire is also called to Rome but strictly for religious reasons. He is the principal victim of the Vatican scandal. The futility of his search for the pope combined with his extreme naïveté make his pilgrimage both ineffectual and amusing. The height of Gide's satire is surely attained when Julius describes his meeting with the pope. Julius is not allowed to raise his eyes in the presence of the pope, and so, cannot report to Fleurissoire whether or not the pope he has "seen" is the true one. At all times, the bandits take advantage of the credulity of the faithful. Protos masquerades as an abbot and deceives Fleurissoire with his costume. On other occasions, members of the Mille-Pattes appear as cardinals and abbots and experience the same success as Protos. Irony and exaggeration are the chief means by which Gide obtains humour in all these variations on the theme of religion.

Intermingled with the theme of religion is the theme of love. The participants in the most significant variations of this theme are also most closely linked with the papal intrigue. After a brief glance at the banal marriages of the Armand-Dubois and the Baragliouls, Gide describes a more amusing love relationship. The reasons for the mutual attraction between Fleurissoire and Arnica are distorted for humour. Arnica, who cannot choose between her admirers, Blafaphas and Fleurissoire, eventually resolves to marry the latter for a purely "musical" reason:

. . . brusquement, certain jour de sauterie, elle avait choisi Fleurissoire; Amédée ne venait-il pas de l'appeler Arnica, en accentuant la pénultième de son nom d'une manière qui lui parut italienne? . . . et ce nom d'Arnica, son propre nom, aussitôt lui était apparu riche d'une musique imprévue, capable lui aussi d'exprimer poésie, amour . . .⁹

In an equally comic tone, Gide tells of the seduction of the innocent Fleurissoire by Carola. She is, nonetheless, sincere in her affection for the distraught traveller. Protos' extreme jealousy results in Carola's murder. The last pages of the novel depict another doomed love in the relationship between Lafcadio and Geneviève. These variations on the theme of love are interwoven with but subordinated to the main theme of the "sotie".

Four parts of the "sotie" are developed with little evident relation to each other. Most characters are brought into contact by the circulation of the Mille-Pattes among them. The interconnections among events and characters are not clearly exposed until the congregation in Rome of most major characters for Fleurissoire's funeral. Only at this moment does Lafcadio realize his relationship with Fleurissoire. The narrative is also broken by the jumbled chronological scheme. On several occasions Gide tries to suggest that certain events are occurring simultaneously. A sentence, such as the following, creates this impression: "Le jour même que Fleurissoire quittait Pau, Julius sonnait à la porte d'Anthime."¹⁰ The contrapuntally balanced themes and situations all support directly or indirectly the satiric and philosophic import of Les Caves du Vatican. Complacency induced by the unquestioning acceptance of certain doctrines and rituals of the Catholic church is the central point around which the satiric

variations on the theme of religion revolve. By extension, the same sort of credulity and intellectual laziness causes the bewilderment of most characters faced with the gratuity of Fleurissoire's death.¹¹

This theme of the inexplicable patternlessness and inconsequentiality of events in human life is reviewed thoroughly and systematically by Gide in Les Faux-Monnayeurs. Literary counterpoint in this novel is more extensive than in Les Caves du Vatican, since the characters are more carefully chosen to display multiple perspectives on themes and situations. Musical structure suggested in Les Caves du Vatican is more deliberately subordinated to the philosophic implications of the intrigue in Les Faux-Monnayeurs.

II

It is easier to trace the gradual development of a musical structure for the novel in Huxley's works than in Gide's. Unlike the Gidian "récit", Huxley's novel of ideas necessitates the gathering of a number of different characters who express their viewpoints on a multiplicity of subjects. Once Huxley masters the structure of the novel of ideas, he can integrate the technique of literary counterpoint into it without great difficulty.

Crome Yellow assembles a group of diverse intellectuals chosen from the English middle and upper middle social classes. It includes Denis Stone, a young poet and novelist, Mr. Barbecue-Smith, a journalist, Mr. Bodiham, a minister, Gombauld, a painter, Henry Wimbush, an amateur historian and Mr. Scogan, an expert on scientific theories. Among the female guests at the Wimbushs' castle, Anne,

Mary and Jenny are chiefly distinguished by their attitudes towards the bachelors in the gathering. The discontinuous narrative involving Denis and Anne arouses less interest than the lively discussions about art, science, love and literary inspiration. One critic, Charles Glicksberg, correctly applies a musical metaphor to Huxley's composition of the scenes of discussion:

Huxley orchestrates a conversation at breakfast or dinner with superb skill, allowing the divergent criss-crossing themes to emerge with effective contrasts.¹²

The actual contrasts among the actions of the characters are minimal. The frustrations of Mary and Gombauld are slight variations on the theme of Denis' failure with Anne.

As Glicksberg remarks, the "orchestration" in Antic Hay "is on a larger scale, more complexly organized"¹³ than in Crome Yellow. In Antic Hay Huxley's assembly of intellectuals is enlarged by Shearwater, a scientist, Gumbril Senior, an architect, Gumbril Junior, an inventor, and Mercaptan, an art critic. These figures possess greater freedom for independent movement than the characters in Crome Yellow, and their actions gain as much importance as their talk. In Antic Hay Huxley breaks away from the static quality of the novel of ideas. His central character, Gumbril Junior, has a proportionately smaller role than Denis in Crome Yellow. Huxley becomes increasingly concerned with the lives of the characters surrounding the main figure. In Point Counter Point where Huxley wishes to suggest the relativity of each man's experiences and attitudes, no one character is allowed to dominate. The multifariousness of human society, which is implicit in the contrapuntal

harmonizing of many different situations and characters in Point Counter Point, is anticipated by Coleman's observation in Antic Hay:

Does it occur to you . . . that at this moment we are walking through the midst of seven million distinct and separate individuals, each with distinct and separate lives and all completely indifferent to our existence? Seven million people, each of whom thinks himself quite as important as each of us does.¹⁴

Antic Hay takes a larger step than Crome Yellow towards the musicality of Point Counter Point. The larger number of variations on certain themes is noticeable.

Antic Hay explores the themes of frustrated love and missed opportunity more extensively and deliberately than Crome Yellow. Myra Viveash feels she has been cheated of a chance for happiness by the early death of Tony Lamb. Neither of her present admirers can substitute for him. Lypiatt would like to believe that he can dominate her. Shearwater, who is constantly humiliated by her, wants to free himself from his attraction for her. When he tries to do this by confessing everything to Rosie, she is entirely unaffected by his embarrassed sincerity. She is far too absorbed in recalling her recent meeting with Mercaptan, and does not accept her husband's proposal to begin their marriage afresh. She prefers to continue her search for Gumbril Junior. As we have seen, Gumbril's concurrent search for Emily ends as unfortunately.

With Those Barren Leaves Huxley returns to the Peacockian formula of the country-house party. But, in comparison with Crome Yellow or Antic Hay, Huxley's literary counterpoint is quite undisguised.

The deliberateness with which Huxley now balances his characters and situations is exemplified by the section entitled The Loves of the Parallels. In this part of Those Barren Leaves Falx and Cardan watch two different pairs of lovers from the third terrace of Mrs. Aldwinkle's palace. On the two terraces below Falx and Cardan, Chelifer walks with Mrs. Aldwinkle and Calamy with Miss Thriplow. The first couple is engaged in a discussion about Mrs. Aldwinkle's estimation of herself. At the same time, on the lowest terrace, Calamy is declaring his love to Miss Thriplow. Not far away in the hills, Lord Hovenden confesses his affection for Irene. In the same section of the novel Cardan abducts Miss Elver and proposes to marry her. It is evident that:

If one imagines all these events occurring at once, something resembling the effect produced by related but different melodies in a musical composition begins to emerge.¹⁵

Each couple is immediately distinguishable by disparities among the lovers themselves. Huxley's efforts to balance each separate pair with the others are undeniable. With one single exception, these different relationships conclude unhappily. The pessimistic tone of Those Barren Leaves is rarely alleviated by the Rabelaisian humour of Antic Hay.

This study of Crome Yellow, Antic Hay and Those Barren Leaves leads us to conclude with Jerome Meckier that:

Huxley's first three novels . . . show him becoming increasingly ambitious in his use of counterpoint. He begins to exploit his themes in terms of a multiplicity of similar situations and to view these situations as simultaneously as possible.¹⁶

III

Although lacking explicitly musical structures, the early works of Gide and Huxley clearly predict the forms of Les Faux-Monnayeurs and Point Counter Point.

CHAPTER IV

MUSICAL STRUCTURES IN

GIDE'S LES FAUX-MONNAYEURS AND HUXLEY'S POINT COUNTER POINT

This chapter investigates evidence to prove that Gide and Huxley really had musical structures in mind when they respectively wrote Les Faux-Monnayeurs and Point Counter Point. It examines the musical forms of these novels to estimate the relative success of the experimentation, and to determine whether any true correspondence between musical and literary structure is apparent.

I

We have already noted Gide's fondness of Bach's music. Gide's Journal states that, at the same time as he was writing Les Faux-Monnayeurs, he was learning to play compositions from Bach's Art of Fugue. In 1921, Gide expresses a marked preference for Bach's music: ". . . ce qui me satisfait le plus aujourd'hui, c'est Bach, et peut-être surtout son Kunst der Fugue, dont je ne puis me lasser."¹ Gide does not dissociate his plans for Les Faux-Monnayeurs from his piano playing and from Bach's Art of Fugue.²

On four principal occasions in his writings Gide confuses music with the composition of his novel. In his Journal, October 3, 1924, he relates the formation of the novel specifically to the fugues of Bach:

Nombre d'idées sont abandonnées presque sitôt lancées, dont il me semble que j'aurais pu tirer meilleur parti. Celles, principalement, exprimées dans le Journal d'Edouard; il serait bon de les faire reparaître dans la seconde partie. Il serait dès lors d'autant plus étonnant de les revoir après les avoir perdues de vue quelques temps -- comme un premier motif, dans certaines fugues de Bach.³

The second reference of October 26, 1924, demonstrates a similarity between Gide's methods of practising difficult piano pieces and of writing his novel:

Il en est de mes Faux-Monnayeurs comme de l'étude du piano: ce n'est pas toujours en s'obstinant sur une difficulté et en s'y achoppant, qu'on en triomphe; mais bien parfois en travaillant celle d'à côté. Certains êtres et certaines choses demandent à être abordés de biais.⁴

Another quotation drawn this time from the Journal des Faux-Monnayeurs pictures Gide as a composer trying to fit several contrasting elements into one composition:

Si touffu que je souhaite ce livre [Les Faux-Monnayeurs], je ne puis songer à tout y faire entrer. Et c'est pourtant ce désir qui m'embarrasse encore. Je suis comme un musicien qui cherche à juxtaposer et imbriquer, à la manière de César Franck, un motif d'andante et un motif d'allegro.⁵

In addition, there is one principal episode in Les Faux-Monnayeurs itself which confirms the literary inspiration Gide found in Bach's Art of Fugue. While discussing literary theory with Sophroniska, Laura, and Bernard, Edouard expresses his wish to incorporate fugal structure into his own projected novel:

. . . Édouard continuait:

-- Ce que je voudrais faire, comprenez-moi, c'est quelque chose qui serait comme l'Art de la fugue. Et je ne vois

pas pourquoi ce qui fut possible en musique, serait impossible en littérature . . .

A quoi Sophroniska ripostait que la musique est un art mathématique, et qu'au surplus, à n'en considérer exceptionnellement plus que le chiffre, à en bannir le pathos et l'humanité, Bach avait réussi le chef-d'oeuvre abstrait de l'ennui, une sorte de temple astronomique, où ne pouvaient pénétrer que de rares initiés. Edouard protestait aussitôt, qu'il trouvait ce temple admirable, qu'il y voyait l'aboutissement et le sommet de toute la carrière de Bach.

-- Après quoi, ajouta Laura, on a été guéri de la fugue pour longtemps. L'émotion humaine, ne trouvant plus à s'y loger, a cherché d'autres domiciles.⁶

Edouard's ideas should never be automatically accepted as Gide's. However, Gide certainly does not agree with Sophroniska's opinion of Bach's Art of Fugue. If we take into account each of these four references to the composition of a novel and the art of music, it seems most appropriate to conclude with the following statement by Guy Michaud and Paul Burguière:

L'idée de fugue est donc pleinement consciente chez l'auteur des Faux-Monnayeurs, et nous sommes non seulement autorisés, mais expressément invités par lui à chercher comment et dans quelle mesure il l'a mise en pratique.⁷

Our examination of the musical form of Les Faux-Monnayeurs must commence with an investigation of the exact nature of fugal form and of Gide's attitude towards the integration of music into literature.

There is some disagreement about the identity of the components of fugal form. The chief distinguishing feature of the fugue is its contrapuntal texture. This feature originated with the first meaning of "fugue" as a "movement in canonic form."⁸ Although they exhibit structural irregularities, the fugues of Bach have established divisions in the contrapuntal texture. They are divided into three parts:

exposition, middle and final sections. Each section contains the entries of a fixed number of voice parts or melodic strands. The exposition begins with the announcement of the fugal subject by one voice. When the subject is completed, a second voice, the answer, repeats it usually on a different key. Meanwhile, the first voice carries on with contrapuntal material of its own. Under certain circumstances, this material is known as the counter-subject. Calvin Brown explains:

If this contrapuntal material is regularly repeated each time by the voice which has just had the subject, it is known as a counter-subject; but if there is no counter-subject this material may differ with each occurrence of the subject or answer.⁹

Like a counter-subject, a codetta may or may not be present. It is a duet worked out by the first and second voices alone. If the codetta is lacking, a third voice enters immediately to repeat the subject, and to begin its counterpoint with the counter-subject of the second voice and with the notes of the first voice. If there are other voices, they follow the same sequence until they have all appeared. The contrapuntal weaving becomes increasingly complex. The middle section contains a number of episodes, usually consisting of modulations upon the subject and counter-subject. The composer is free to choose the number of entries of the subject in this part. The final section returns to the key of the first, and combines the separate voices into a climatic series of chords. The voices abandon their separate paths. To develop the effect of suspense, the final section frequently uses the stretto. This device is described by the Oxford Companion to Music:

Sometimes in later entries the composer feels he can introduce an added effect by drawing nearer to one another the appearances of the subject (or of subject and answer), so that one voice appears on the scene with that scrap of melody before the previous voice has finished with it.¹⁰

Suspense can be most effectively created in the successful fugue. Composers of the fugue prove their ability to express themselves originally, if they are not overwhelmed by the restrictions of the form.

Gide's attitude towards the integration of the arts of music and literature is inconsistent. The scene in Les Faux-Monnayeurs during which Bach's Art of Fugue is discussed demonstrates Gide's awareness of the complexity, stringency, and intellectuality of the fugue. A novel modeled on fugal form might, he knows, be a monument of boredom, repetition, and unnaturalness. Furthermore, the Journal des Faux-Monnayeurs explicitly records Gide's desire to purify his novel of any non-literary components:

Purger le roman de tous les éléments qui n'appartiennent pas spécifiquement au roman. On n'obtient rien de bon par le mélange. J'ai toujours eu horreur de ce qu'on a appelé "la synthèse des arts", qui devait, suivant Wagner, se réaliser sur le théâtre. Et cela m'a donné l'horreur du théâtre -- et de Wagner.¹¹

We have already noticed Gide's dislike of the lack of restraint and imprecision of Wagner's art. The freeness of Wagner's expression and form can scarcely have appealed to Gide's classical tastes in music. On other occasions, however, Gide supported the integration of music and literature. In the early period of his association with the Symbolists, Gide defended Mallarmé's "musical" poetry against charges of obscurity. Then, in 1934, Gide with the assistance of Igor Stravinsky

and Ida Rubinstein produced Perséphone, a synthesis of music, dance, and dialogue. Gide's opinion of the synthesis of the arts does not seem to have evolved chronologically toward general acceptance. Faced with this fact, Joseph Austin Slechta concludes that Gide objected strenuously to the unrestrained intrusion of one art upon another, which was epitomized for him in Wagnerian polyphony. In Gide's opinion, such intrusion denied the purity of both musical and literary forms. Hence, Slechta proposes, Gide preferred the exercise of restraint in the combination of music and literature to ensure that one art could not deny value to the other. Musical structure could be incorporated into literary form, but its presence could not be obtrusive. In view of the ambiguity in Gide's statements about the integration of the arts, Slechta's conclusions are highly acceptable, for they accord with Gide's predilection for subtlety, restraint and purity in musical expression.¹²

Gide's attitude towards the integration of music and literature is reflected by the manner in which he coordinates fugal with novelistic form in Les Faux-Monnayeurs.

II

Gide considers that the structure of a novel is extremely important:

La composition d'un livre, j'estime qu'elle est de première importance et j'estime que c'est par l'absence de composition que pèchent la plupart des oeuvres d'art aujourd'hui. . . . Je vais vous dire le fond de ma pensée là-dessus: le mieux est de laisser l'oeuvre se composer et s'ordonner

elle-même, et surtout ne pas la forcer. Et je prends aussi bien ce mot dans l'acceptation que lui donnent les horticulteurs: on appelle culture forcée une culture qui amène la plante à une floraison prématurée.¹³

On first reading, Les Faux-Monnayeurs appears to entirely lack an organizational principle. The novel seems to be made up of a multitude of characters whose exact relations are unclear, discontinuous plot lines, and jumbled chronology. Upon closer examination, however, the superficial confusion in the construction proves to be consistent with Gide's purpose. Gide is attempting to duplicate as far as possible the real complexity, density, and incoherence of events in human life. He believes that the novelist who relates these events by a single narrative thread writes unrealistically. Thus, in accordance with his novelistic aim, Gide appears to negate his responsibility as a writer for the direction in which his characters lead him. In the middle of the novel, the imaginary author suddenly stops the flow of episodes to wonder where his characters are taking him and to comment upon their previous actions. Even he does not see causal links between the narrative fragments. With each chapter Gide begins anew by presenting different problems, original points of view, and varied techniques of plot narration. By a seemingly haphazard arrangement of events, Gide challenges the reader to enter the novel and piece together the segments of "reality":

Je voudrais que les événements ne fussent jamais racontés directement par l'auteur, mais plutôt exposés (et plusieurs fois, sous des angles divers) par ceux des acteurs sur qui ces événements auront eu quelque influence. Je voudrais que, dans le récit qu'ils en feront, ces événements apparaissent légèrement déformés; une sorte d'intérêt vient, pour le lecteur, de ce seul fait qu'il ait à rétablir. L'histoire requiert sa collaboration pour se bien dessiner.¹⁴

The reader involuntarily participates in Gide's novel by straightening out the chronological scheme which joins the episodes together. The fragmentation of the narrative is reminiscent of the contrapuntal texture of the fugue. A certain amount of freedom must be always permitted in the selection of literary equivalents for fugal features. If we can assume that the literary equivalent of melodies are events, then we notice that Gide often tries to imitate the musical phenomenon of the simultaneous apprehension of two or more melodies. For example, when Bernard opens Edouard's suitcase and reads of Laura's misfortune, the reader is aware at one moment of the past relations of Edouard with Laura and of the reasons for Edouard's trip to Paris. By the use of his memory the reader comprehends the significance of these past events in the light of the present situation. This is a device employed to some extent in all novels. It appears very frequently, however, in Les Faux-Monnayeurs with every interruption of the chronological flow of events. Letters, entries from Edouard's journal, comments by the unidentified author of Les Faux-Monnayeurs, and the revocation of dreams and memories all break up Gide's narrative. The effect of simultaneous actions is also gained by the novelist's quick recall of the present activities of his characters. At the end of chapter five in part one, Gide notes what his main characters are doing while Vincent is quietly opening the door of Lady Griffith's apartment:

C'est l'heure où, dans une triste chambre d'hôtel, Laura, sa maîtresse d'hier, après avoir longtemps pleuré, longtemps gémi, va s'endormir. Sur le pont du navire qui le ramène en France, Edouard, à la première clarté de l'aube,

reli la lettre qu'il a reçue d'elle. . . . Il est temps de retrouver Bernard. Voici que dans le lit d'Olivier il s'éveille.¹⁵

At all times, Gide must rely on the reader's memory to produce an effect similar to the simultaneous apprehension of two melodies in contrapuntal music.

In the same fashion, other features of the fugue can in most cases only be suggested in the novel. The tripartite division of the fugue is, however, duplicated in Les Faux-Monnayeurs. The first section containing eighteen chapters and the third with eighteen chapters are both situated in Paris. Gide has consciously equalized the length of these two sections.¹⁶ The second section where the action is moved to Saas-Fée, Switzerland, has only seven chapters. The relocation of the last section in Paris represents a return to the "key" of the first. The reader rejoins the wider society of Paris, and becomes more intimately acquainted with the inmates of the Azaïs' pension. The main subject of this fugal novel binds its three sections together. Indicated by the symbolism of the novel's title, this subject is not exactly equivalent to a fugal subject. The novel's subject is not repeated regularly or identically in fugal fashion. Closer study of the novel's subject again discloses the impossibility of perfect reduplication of fugal form in a novel.

Edouard explains what he means by "fausse monnaie", the subject he proposes for his own novel :

Je commence à entrevoir ce que j'appellerais le "sujet profond" de mon livre. C'est, ce sera sans doute la rivalité du monde réel et de la représentation que nous nous en

faisons. La manière dont le monde des apparences s'impose à nous et dont nous tentons d'imposer au monde extérieur notre interprétation particulière, fait le drame de notre vie.¹⁷

In Gide's novel, the same subject of counterfeit is included in the description of the illegal activities of Strouvilhou's band of followers. It reappears when Bernard receives a false coin from the grocer in Saas-Fée. But figurative variations of the theme of "fausse monnaie" are more important.¹⁸ They occur in no prescribed sequence, for nearly every character in the novel is found either deceived or deceiving by false masks.

Bernard, who recognizes that nearly all his acquaintances present false fronts to the world, sincerely wishes to uncover his true self:

. . . on me demanderait aujourd'hui quelle vertu me paraît la plus belle, je répondrais sans hésiter: la probité. . . . Je voudrais, tout le long de ma vie, au moindre choc, rendre un son pur, probe, authentique. Presque tous les gens que j'ai connus sonnent faux. Valoir exactement ce qu'on paraît; ne pas chercher à paraître plus qu'on ne vaut . . . On veut donner le change, et l'on s'occupe tant de paraître, qu'on finit par ne plus savoir qui l'on est. . . .¹⁹

Bernard continually searches for his real identity and his place in life. His first decisive step is his renunciation of false family ties and his acknowledgment of his bastardy. In comparison with the other characters in Les Faux-Monnayeurs, Bernard gains the clearest view through illusion. He realizes he is to become a journalist, not a soldier or a novelist. Gradually he understands and accepts that Olivier is a better partner for Edouard than he.

Like Bernard, Olivier is engaged in a struggle for truth beyond appearances, but he is more easily diverted than his friend. Impressed by the offer of new clothes and reputation, Olivier espouses the secondary literary values of le comte de Passavant. Olivier's attempted suicide is surely occasioned by the humiliation which the presence of Bernard and Edouard at the banquet causes him. He becomes thoroughly ashamed of the falsity of his position as the editor of Passavant's review. Once he triumphs over his reserve and shame, he can take up his true vocation as Edouard's secretary.

Edouard himself confesses a fear of the "realism" of Bernard.²⁰ Edouard models his own fictional characters scrupulously upon their living counterparts. Yet, in his own life he is unable to come to terms with actual facts. Although he is writing a novel called Les Faux-Monnayeurs, he is upset by the sight of a real counterfeit coin. Since he is happier in the realm of dreams and theories, his novel will itself present a counterfeit model of a real world.

Minor characters in Gide's Les Faux-Monnayeurs are also "faux-monnayeurs". The complacent Profitendieu and Molinier must have their respectability jarred before they can accept the wickedness of the children surrounding them. While they refuse to execute normal judicial procedures, Passavant encourages the young counterfeiters. He also propagates false literary values with his sensational novels. Since Passavant strives exclusively for the immediate popular success of his novels, their future value as literary documents is negligible. Mme. de Profitendieu is, in her own manner, a "faux-monnayeur". She wishes to conceal her infidelity to her husband and family. When

Bernard's letter discloses the truth, she realizes that she can no longer pose as a loving wife and mother. Lady Griffith, too, would prefer to delude herself. She learns to her great misfortune that her life cannot be continuous series of adventures. Even the minor characters in Gide's novel circulate with false values and masks, and suffer from their inability to see and accept "reality":

Tous les personnages du roman, bon gré, mal gré, sont par moments des faux-monnayeurs. Le thème introduit, comme dans une fugue, par le départ de Bernard, est repris par chaque instrument de l'orchestre humain.²¹

The literary equivalent of the fugal counter-subject is represented by the journal of Edouard.²² Alternated fairly regularly with passages of straightforward narrative, entries from Edouard's journal comprise twelve of the forty-five chapters of Les Faux-Monnayeurs. Gide knows that his novel possesses two centres:

Il n'y a pas, à proprement parler, un seul centre à ce livre, autour de quoi viennent converger mes efforts; c'est autour de deux foyers, à la manière des ellipses, que ces efforts se polarisent. D'une part, l'événement, le fait, la donnée extérieure; d'autre part, l'effort même du romancier pour faire un livre avec cela.²³

The second centre of the novel is partly composed of the commentary by the unidentified author of Les Faux-Monnayeurs who claims he is guided by the actions of his characters. But, the principal components of the second centre are the entries in Edouard's journal. In addition to its reflections on the art of the novel, the journal provides a new viewpoint through its discussion of the characters and actions in Gide's narrative. It also advances the plot of Les Faux-Monnayeurs

by recording certain events which in turn are integrated in Gide's story.²⁴ Edouard himself is at the same time active participant, detached observer, and commentator within Gide's novel. Thus, the entries in Edouard's journal reinterpret, qualify and sometimes expand the material presented in the novel. Within the musical fugue, the counter-subject possesses the same duties.

The subject and counter-subject in Les Faux-Monnayeurs do not exclude the development of other important themes. The themes of love, death, delinquency in children, and problems of adolescence are all seen from various angles with different characters in different circumstances. The treatment of these themes can be considered as equivalent to variations on musical themes. The fugue itself is the most stringent application of the musical form of theme and variations. At the risk of boring his readers and limiting the scope of his picture of "reality", Gide does not restrict in fugal fashion the number of secondary themes in Les Faux-Monnayeurs. However, these secondary themes involve fewer characters and appear less frequently than the main subject of the "fausse pièce". This fact is proven by closer study of the variations on the theme of love.

To illustrate the complexity and diversity of life itself, Gide depicts several different love relationships. At one extreme he shows the consequences of the disintegration of love in the broken marriages of the La Pérouses and the Profitendieus. At another he suggests homosexual relationships between Edouard and Olivier and between Bernard and Olivier. A one-sided devotion is implicit in the loyalty of Douviers for his adulterous wife, Laura. Bernard's love for Laura

is primarily founded upon adolescent infatuation with an idealized conception of womanhood. In contrast, his relationship with Sarah begins chiefly because of the physical resemblance between her and her sister, Laura. The lascivious affair of Vincent with Lady Griffith concludes disastrously. The unhappiness of all these variations on the theme of love has, by the way, often been attributed to Gide's own unsuccessful marriage and his homosexuality. He always has difficulty describing reciprocal love relationships between a man and a woman.

The use of multiple secondary themes, such as the theme of love, indicates only one way in which Les Faux-Monnayeurs departs from the form of the fugue. The novel does not contain any literary equivalent of the codetta or stretto. There can be debate, too, whether or not the novel possesses a climax similar to the normal fugal climax.

The last major event in Gide's novel is the suicide of Boris. Although all major figures in Les Faux-Monnayeurs are to some extent involved in the tragedy, they are without exception very shocked. Gide makes a conscious effort to reduce discussion of the motivation of Boris' death:

La terrible scène du suicide gagnerait, il me semble, à ne pas être trop annoncée. On verse dans le morne, par excès de préparation. Je ne vois plus, ce matin, que les avantages d'un resserrement qui présenterait dans un seul chapitre le suicide et sa motivation.²⁵

Gide's decision accords the death the inconsequential character of events in real life. Typically, Edouard finds himself baffled by the

incomprehensibility of the act. He intends to exclude the episode from his novel, since he cannot understand it. The suicide has been motivated by various causes, but they have escaped the attention of the other characters and the reader. He is only aware of a pattern in the events when he looks retrospectively over the story.²⁶ But during his first reading, he does not feel the increasing suspense which he would experience listening to the normal fugue. Moreover, once the climax of the novel has been reached, the story does not conclude. It could be continued indefinitely for the major characters again take up their separate paths. An entry in Edouard's journal suggests that Gide had a definite purpose in mind when he wrote the inconclusive ending of his novel:

X . . . soutient que le bon romancier doit, avant de commencer son livre, savoir comment ce livre finira. Pour moi, qui laisse aller le mien à l'aventure, je considère que la vie ne nous propose jamais rien qui, tout autant qu'un aboutissement, ne puisse être considéré comme un nouveau point de départ. "Pourrait être continué . . ." c'est sur ces mots que je voudrais terminer mes Faux-Monnayeurs.²⁷

It is appropriate, therefore, that a novel attempting to reproduce the continuity of life itself should not end decisively in fugal manner with a final block of chords.

Les Faux-Monnayeurs approximates, therefore, but does not duplicate the musical form of the fugue. Gide manages to suggest the contrapuntal texture, tripartite division, subject, and counter-subject of the fugue. When the aims of his fiction are not impeded by the use of literary equivalents for fugal traits, he does his best to integrate them into the substance of his novel. But, whenever musical

structure would impose artificial restrictions on his attempted reproduction of the random patterns and density of life itself, he creates an appropriate substitute. Gide remains faithful to his feelings about the integration of music and literature, for he never allows music to obtrude in a specifically literary domain.

III

It is immediately apparent from the title of Point Counter Point that Huxley wishes to incorporate musical counterpoint into his novel either thematically or structurally or in both ways. The title also suggests that the novel balances two undefined quantities for effects of parallelism or comparison or contrast. One note is played against another, "punctus contra punctum". If Huxley avoids explanation of musical beauty-truths in ordinary language,²⁸ he does not hesitate to borrow suggestions from musical structure to compose his novel.

The majority of critics discussing Point Counter Point mention Huxley's efforts to imitate contrapuntal texture within his novel. Few would agree that Huxley is scientifically integrating fugal structure into Point Counter Point. Few would see any similarity in this respect between Huxley's novel and Gide's Les Faux-Monnayeurs.

But, Alden D. Kumler in his "Aldous Huxley's Novel of Ideas" tries to analyse Point Counter Point according to the structure of a fugue. Kumler systematically divides the narrative into seven parallel contrapuntal plot strands which, he believes, are interrelated by certain

pivotal characters and recurrent themes.²⁹ For example, Kumler groups Walter Bidlake, Marjorie Carling, and Lucy Tantamount in one plot strand, presumably because of Walter's close relations with each of the women. These characters are joined to another plot strand, including John Bidlake, Lord and Lady Tantamount, by the direct connections between Walter and John Bidlake and between Lucy and Lord and Lady Tantamount. John Bidlake in turn provides the link with the next strand which assembles Elinor and Philip Quarles and Everard Webley. The list continues until all the major characters are somehow related. Kumler's plot strands are useful for the immediate perception of the complexity of the relationships between characters and the intricate weaving of plot threads. Kumler is less successful when he connects these strands together into a supposedly fugal structure. At first, he distinguishes two subjects for the fugue: love and death. Grove's Dictionary explains how the single subject of a fugue can be composed of two or more parts which are also called subjects:

The subject [of a fugue] may be in two, three or even four parts, and in these cases the subject should be described as a double, triple or quadruple subject. As a matter of fact fugues with subjects in two or more parts are usually called fugues on two subjects, or even double fugues, but it is plain that there can be only one subject to a fugue, and this subject, when it is in two or more parts, almost invariably makes its various appearances as a whole and not in its separate parts.³⁰

The subject of love is interconnected with the theme of death in Point Counter Point from the beginning of the novel. In the first chapter, Walter recalls his reaction as a young child to the spectacle of dying Wetherington and his weeping wife. In the room of the sick man he

sensed how difficult it was to love one's fellow man in an atmosphere tainted with death. Love and death are again associated when Webley is murdered as he goes to meet Elinor. Kumler now adds another subject to his double fugue to make it a triple fugue. His third subject is the theme of complete humanity, which is not propounded by Rampion until the last pages of the novel. Rampion, a fictional model of D.H. Lawrence, believes that man should develop his intellectual and physical capacities equally:

A man's a creature on a tight-rope, walking delicately, equilibrated, with mind and consciousness and spirit at one end of his balancing pole and body and instinct and all that's unconscious and earthy and mysterious at the other. Balanced. Which is damnably difficult.³¹

According to the statement just cited from Grove's Dictionary, this third subject of complete humanity should appear with entries of the other subjects. It is only by retrospective study of the novel and great mental dexterity that Kumler can connect his third subject to the other two:

The third theme is not an after-thought, merely tacked on, but grows naturally and organically out of the other two. In Rampion's philosophy, love is much perverted in life because most men and women are only partial humans. The science perverts, intellectual perverts, romantic-sentimental perverts, religious perverts, only fractionally human as they are, fail at love as they fail at life. Only half-human, failures at both life and love, they are already half-dead for lack of full humanity. Thus love and death are linked early.³²

The link between incomplete humanity and death is only figurative.

Little Phil and Webley do not die through failure to live satisfactorily

as human beings. The three parts of the total subject of Kumler's fugue do not make their appearance together as required by the musical fugue. Kumler's choice of the main subjects of the novel may also be criticized. It is quite possible to consider politics or the theory of the novel as significant in Point Counter Point as any of Kumler's three main themes.

Huxley's novel is modeled on a musical structure which is less complex and less restrictive than the fugue. The theories of Philip Quarles help to elucidate Huxley's plan for the organization of Point Counter Point.

Like Edouard in Les Faux-Monnayeurs, Philip Quarles does not always voice the intentions and opinions of his creator. Both Edouard and Philip would like to fully depict in their own novels the density and complexity of life itself. Edouard exclaims, "Comprenez-moi: je voudrais tout y faire entrer, dans ce roman."³³ Philip expresses his wish this way:

. . . the essence of the new way of looking is multiplicity. Multiplicity of eyes and multiplicity of aspects seen. For instance, one person interprets events in terms of bishops; another in terms of the price of flannel camisoles; another, like that young lady from Gulmerg . . . thinks of it in terms of good times. And then there's the biologist, the chemist, the physicist, the historian. Each sees, professionally, a different aspect of the event, a different layer of reality. What I want to do is look with all those eyes at once. With religious eyes, scientific eyes, economic eyes, homme moyen sensuel eyes . . .³⁴

The two novelists, Gide and Huxley, find it necessary to impose restrictions on the scope of the novels proposed by Edouard and Philip. Gide's novel is structured by partial duplication of fugal form. Huxley recognizes that he must select only one or two parts of the "eighteen

hundred million parts" in the "human fugue"³⁵ to make his novel comprehensible. The musical form Huxley chooses for Point Counter Point may best be described as themes and variations of themes. Huxley, therefore, imitates fugal texture but not strict fugal form.

Huxley exposes his "musical" plan for Point Counter Point in a major entry from Philip Quarles' notebook:

The musicalization of fiction. Not in the symbolist way by subordinating sense to sound. . . . But on a large scale, in the construction. Meditate on Beethoven. The changes of moods, the abrupt transitions. (Majesty alternating with a joke, for example, in the first movement of the B flat major quartet. Comedy suddenly hinting at prodigious and tragic solemnities in the scherzo of the C sharp minor quartet.) More interesting still the modulations, not merely from one key to another, but from mood to mood. A theme is stated, then developed, pushed out of shape, imperceptively deformed, until, though still recognizably the same, it has become quite different. In sets of variations the process is carried a step further. Those incredible Diabelli variations, for example. The whole range of thought and feeling, yet all in organic relation to a ridiculous little waltz tune. Get this into a novel.³⁶

Philip proposes two principal ways in which he can incorporate the musical form of themes and variations into a novel:

The abrupt transitions [in music] are easy enough [to imitate in a novel]. All you need is a sufficiency of characters and parallel, contrapuntal plots. While Jones is murdering a wife, Smith is wheeling the perambulator in the park. You alternate the themes. More interesting, the modulations and variations are also more difficult. A novelist modulates by reduplicating situations and characters. He shows several people falling in love, or dying, or praying in different ways -- dissimilars solving the same problem. Or, vice versa, similar people confronted with dissimilar problems. In this way you can modulate through all the aspects of your theme, you can write variations in any number of different moods. Another way: The novelist can assume the god-like creative privilege and simply elect to consider the events of the story in their various aspects --

emotional, scientific, economic, religious, metaphysical, etc. He will modulate from one to the other -- as from the aesthetic to the physico-chemical aspect of things, from the religious to the physiological or financial.³⁷

In Point Counter Point the second technique to simulate musical themes and variations is less frequently employed than the first and is usually confined to the length of one paragraph. During the concert scene at the Tantomounts', for example, Huxley describes the production of musical sounds from various viewpoints. First he notices the graceful dance movements of Tolley, the conductor. Then he sees that each instrument has a specified role to perform in the orchestration. Switching rapidly from physiological and scientific observations of the scene, he considers a possible interpretation of the mystery of Bach's music. All these aspects of the scene appear in four sentences of one paragraph. The other way of suggesting musical themes and variations is a natural expansion of the novel of ideas. In the novel of ideas one theme can be studied from various angles as characters discuss it together. In Point Counter Point characters do share their ideas, especially when they gather for a meal. But, these characters act as well as talk. They are observed facing similar problems in life situations. Huxley consciously places his characters in particular circumstances for the optimum expansion and clarification of numerous themes. From these themes, love, politics, and death can be selected to illustrate Huxley's technique of counterpoint.

Huxley's variations on the theme of love are more numerous than Gide's. Huxley also shows greater deliberation in his selection of pairs of lovers which can be compared and contrasted. His first

couple, Walter Bidlake and Marjorie Carling, is bound together through necessity, not affection. Walter and Marjorie remember an idyllic holiday together at the height of their love. Now Walter feels suffocated by Marjorie's steady devotion. He longs to be able to obliterate consciousness of her suffering, for then his affair with Lucy Tantom would be guiltless. The devotion of Elinor to her husband, Philip Quarles, recalls Marjorie's constancy. Philip, however, is quite unlike Walter. Philip realizes that he is dependent on Elinor to establish personal contacts with others. His over-developed intellect renders him practically incapable of doing this himself. Naturally he fails utterly with Molly d'Exergillod whose interpretation of life is ironically as cerebral as his own. Elinor is hurt by Philip's inability to open himself totally to her. Everard Webley's faithfulness attracts her as a means of meeting the unsatisfied demands of her emotions. The lack of reciprocity in the relations of Walter with Marjorie and of Philip with Elinor affects each couple differently. Huxley also considers what love becomes for idle, self-satisfied people like Spandrell. Bored by the pleasure of casual love affairs, Spandrell turns "with a kind of desperation to the refinements of vice."³⁸ He systematically sets out to corrupt the innocence of young, adoring Harriet. Ultimately even the refinements of vice prove uninteresting to Spandrell. Like Spandrell, Burlap accords no importance to the psychological effect of his tactics on his female partner. His affair with Beatrice is equally as depraved as Spandrell's with Harriet. John Bidlake and Sidney Quarles, both lusty, aging men whose marriages are convenient arrangements only, do not tire of debauchery. Sidney Quarles

is eventually punished for his indiscretion. Distinguished from the other female characters, Lucy Tantamount enjoys casual encounters just like a man. Elinor explains: "She [Lucy] has the masculine detachment. She can separate her appetite from the rest of her soul."³⁹ Marjorie is horrified by this characteristic in Lucy. Among all the characters in the novel, Rampion is the only one who has a stable, happy marriage. His marriage acts as a standard by which the relative success of the other marriages and love relationships in the novel can be gauged.

Thus, Huxley objectively reviews the theme of love from its various angles. He alters the intensity of the passion from a consideration of the affectionate relationship between Rampion and his wife to a consideration of the purely sexual one between Sidney Quarles and Gladys. Huxley changes the situation as different people, Walter Bidlake, Everard Webley and Hugh Brockle fall in love. He considers characters, like Marjorie and Elinor, who are similar in their devotion to their lovers, confronting different problems. In these ways, Huxley modulates through the aspects of his theme. He tries to recreate the "abrupt transitions of music"⁴⁰ when, for example, he shows two very different couples, Everard and Elinor and Spandrell and Connie taking separate walks in the park. Everard exclaims about the beauty of the scene, while Spandrell with an uncontrolled desire to destroy, slashes down hundreds of foxgloves. Huxley often attempts to suggest that some variations of the love theme are occurring simultaneously. On the night of Lady Tantamount's party, for instance, Walter falls hopelessly in love with Lucy, while the Quarles discuss their marriage in distant India. With the theme of love, Huxley "musicalizes" his

novel. In accordance with Philip's theories, he balances contrapuntally the variations and modulations of his theme.

The theme of politics is not as fully developed as the theme of love. However, since most of the principal male characters in the novel advocate some political opinion, the sensation of the richness and diversity of human life is again obtained through musical techniques. In the development of the theme of politics, Rampion is once more unique. He has no particular political leanings and advises as little political involvement as possible. With one broad-sweeping statement he condemns political organizations by saying that all are leading civilized men to destruction. By accepting scientific and industrial progress as the ultimate goals for society, men are reduced to spending eight hours a day in slavish devotion before machines. Rampion maintains this opinion in a conversation with Philip who prefers to uphold the "status quo". Rampion is most directly contrasted with Everard Webley. Webley, probably modeled after Sir Oswald Mosley, is the leader of the fascist British Freeman. At the head of his army Webley prophesies the defeat of democracy, the victory of free enterprise and, consequently, equal opportunity for all. His position as leader of such a party makes him an obvious target for the hatred of the communist, Illidge. Humiliated by poverty and social inferiority, Illidge is easily persuaded by Spandrell to murder Webley. Illidge and Webley are contrasted with Walter Bidlake for their readiness to act upon political beliefs. Intellectually, Walter supports the progress of the labour party and the nationalization of industry. "His political opinions were advanced,"⁴¹ says Huxley. Personally,

Walter cannot bear close association with members of the working classes: ". . . he wished that he could personally like the oppressed and personally hate the rich oppressors."⁴² Huxley's presentation of the major political affiliations of men in the nineteen-twenties recreates the political excitement and awareness of the times. Without committing himself to any one political opinion, Huxley permits each variation on the theme of politics its own independence and significance. In this way, the variations resemble variations on melodies in contrapuntal music.

The themes of love and politics run separately in the novel until they converge in the scene of Everard's murder. Their meeting forms a crisis in the narrative. After this point, the theme of politics loses its strength, and love becomes more frequently associated with the theme of death. Love and death, as we have seen, have been interconnected from the beginning of Point Counter Point.

As the novel ends, death's note is incessantly heard. Everard's death is ironically juxtaposed with Sidney Quarles' insistence that his death is near. Unable to face the repercussions of Gladys' announcement, Sidney Quarles takes to his bed and fabricates a mortal illness. A more serious tone is struck when Elinor feels that little Phil's death is retribution for her admiration of Webley. The horror of the child's approaching death is hardly alleviated by another variation on the theme. John Bidlake who is suffering from a cancerous growth in his stomach superstitiously links his own situation with his grandson's, Bidlake predicts that if Phil dies he will die also. Bidlake's exaggerated behaviour can only be momentarily amusing, for Phil's improvement

and relapse are actually paralleled by the old man's varying state of health. The deaths of Webley and Phil and the expected deaths of Quarles and Bidlake foreshadow the climax of the theme of death and of the novel itself.

Spandrell's suicide recalls Boris' in Les Faux-Monnayeurs. The exact motivation of both these events is hidden from the other characters directly involved and obscured for the unsuspecting reader. But the heightened tension in the last pages of Huxley's novel is nonexistent in Gide's. The suicide of Spandrell, moreover, can scarcely be described as a Gidian gratuitous act since, unlike Boris, Spandrell is not the innocent victim of a force or fate beyond his control.⁴³

Spandrell's reasons for killing Webley are, in fact, less clear than his reasons for suicide. Since Spandrell is hardly acquainted with Webley, he has no cause for personal dislike. Radical behaviour for political belief is impossible for a man like Spandrell. He is caught by "native laziness", "invincible sloth", and "chronic boredom".⁴⁴ He apparently murders Webley as a result of brooding cynicism and general disgust with himself and society. Since the police have no clues about Webley's murderer, Spandrell has no reason to worry that he might be arrested. Guilt and fear have no part in the motivation of his suicide. It must be explained otherwise. In the last pages of the novel Spandrell senses through the music of Beethoven's heiliger Dankgesang an inexplicable affirmation of the ultimate mysteries of life. In the face of this musical proof of the existence of God and of the immortal soul, Spandrell's life in society's "dust-bin"⁴⁵ is totally without significance. Despite Rampion's objection that

Beethoven's proof is purely a metaphysical abstraction, Spandrell is convinced of its importance:

The music began again. But something new and marvellous had happened in its Lydian heaven. The speed of the slow melody was doubled; its outlines became clearer and more definite; an inner part began to harp insistently on a throbbing phrase. It was as though heaven had suddenly and impossibly become more heavenly, had passed from achieved perfection into perfection yet more deeper and more absolute. The ineffable peace persisted; but it was no longer the peace of convalescence and passivity. It quivered, it was alive, it seemed to grow and intensify itself, it became an active calm, an almost passionate serenity. The miraculous paradox of eternal life and eternal repose was musically realized. . . . Spandrell looked exultantly at his guest. His own doubts had vanished. How could one fail to believe in something which was there, which manifestly existed?⁴⁶

Variations on the theme of death reach a climax when Spandrell is shot and Beethoven's music continues to play. Immediately, the scene changes and the themes of love and death are briefly reintroduced. Burlap reflects with delight on the secular Kingdom of Heaven which he and Beatrice created by splashing in the bathtub together. His happiness will be by no means reduced by the news that Ethel Cobbett has committed suicide through unrequited love for him. Bitter irony is implicit in these last variations on love and death.

Love, politics and death represent a selection from numerous themes treated in contrapuntal fashion in Point Counter Point. No one character, not even Rampion, is shown to hold the key to the mysteries of life. Each idea and each character possesses relative merit in the context of the whole work. The multiplicity of the variations on themes illustrate Huxley's wide-ranging intellectual interests and fascination with the multifariousness of life.

IV

In Point Counter Point Huxley imitates a more basic musical form than Gide in Les Faux-Monnayeurs. However, the polyphonic texture of the fugue to be found in both novels is far more evident in Point Counter Point than in Les Faux-Monnayeurs. The obviousness of Huxley's musical construction definitely reduces the literary merit of Point Counter Point. Yet, despite the relative success or failure of their experiments, Gide and Huxley both accommodate certain philosophical premises with the particular musical forms they choose.

Point Counter Point, which is composed by the integration of contrapuntal texture with an expansion of the novel of ideas, recreates the intellectual and social climate of the post war era in England. In his novel Huxley suggests that the chaos of this unhappy time is augmented by the existence of artificial barriers between people. Although men and women continue to live together in society, the actual communication among them is minimal. The music of Bach's fugal allegro which is performed during the party at the Tantamounts' curiously resembles its audience. The parts of the instruments in the music are as distinct and separate as the lives of each of the listeners:

The parts live their separate lives; they touch, their paths cross, they combine for a moment to create a seemingly final and perfected harmony, only to break apart again. Each is always alone and separate and individual. 'I am I,' asserts the violin; 'the world revolves round me.' 'Round me,' calls the 'cello. 'Round me,' the flute insists. And all are equally right and equally wrong; and none of them will listen to the others.⁴⁷

The guests hear this music and react in different ways to the experience. They neither seek to comprehend their neighbour's reactions, nor to share their own enjoyment. After Tolley's performance is finished, Lady Tantamount encourages Illidge to discourse at length upon his scientific experiments with newts. He immediately stops talking when he realizes that she does not display the slightest interest in his words. Webley corners Lord Tantamount, and tries to convince him of the significance of politics for a member of the wealthy, leisured class. Tantamount, protesting weakly, watches for the first opportunity to retreat to the tranquillity of his laboratory. The members of Huxley's society live beside each other, but scarcely acknowledge one another's existence. There are some men, like Philip, who cannot truly communicate, but there are many more who do not even attempt to share their feelings and ideas. Like the characters in Antic Hay, several in Point Counter Point engage in frantic efforts to obliterate awareness of the inadequacies of their separate beings. In most cases, the pleasure they thereby obtain is private and egotistical. Rampion represents a norm for human behaviour in the novel. But, as J.W. Beach points out, Rampion:

is not by any means the most interesting character; so that the dominant impression remains one of multiplicity, diversity, relativity of temperaments and philosophies.⁴⁸

Huxley's contrapuntally balanced themes and variations follow the paths of the characters as they intermingle and separate. Polyphonic music, a very appropriate symbol for Huxley's picture of society, grants independence and significance to each melody.

The correspondence between form and meaning can be studied in Les Faux-Monnayeurs as well as in Point Counter Point. Ironical contrast, which is usually the product of Huxley's balances of "note against note", is less extensive in Gide's novel. Irony certainly does exist in Les Faux-Monnayeurs. But, Gide is less interested in juxtaposing characters, themes, and situations than in imitating the incoherence and patternlessness of events in life itself. Jerome Meckier explains:

The extent to which life's ironies are conveyed by the structure of Point Counter Point helps distinguish Huxley's novel from Gide's Les Faux Monnayeurs.⁴⁹

Gide knows that the fugue is a complete, coherent musical structure which normally terminates with a climatic block of chords. Bach's fugal statements with which Gide is thoroughly acquainted are the products of a world view intrinsically different from his. Unlike Bach, Gide leaves his "fugue" open-ended. Gide believes that no event in any man's life can be considered as either a beginning or an end. His ideas have, therefore, changed since he wrote the well-rounded "récit". The combination of Gide's new vision and his reluctance to experiment radically with the integration of music into literature helps form a novel, Les Faux-Monnayeurs, only partially modeled on fugal structure.

Gide in Les Faux-Monnayeurs and Huxley in Point Counter Point employ the musical forms which best conform with their philosophical conceptions of human life and society. Whereas Gide cannot incorporate all features of the fugue into his novel, Huxley can approximate as closely as possible contrapuntal themes and variations in his novel.

CHAPTER V

WAS HUXLEY INFLUENCED BY GIDE?

The study of the possible influence of Gide on Huxley is beset with problems. Huxley's essays and novels evidence the work of eclectic thinking. R.C. Bald in his article, "Aldous Huxley as a Borrower", observes that often Huxley unconsciously adapts for his own use phrases, situations, philosophical theories, and structural techniques from the writings of other authors:

. . . there is no doubt that Huxley, to a degree unusual even among modern writers, "sees life through the spectacles of books," so much so that he constantly reveals his awareness of the way in which this situation or that technical problem has been handled by some other writer. But that is not all; constantly at the back of his mind are the very words and rhythms in which his predecessors have expressed the feeling which he is trying to express.¹

Except when a word for word repetition occurs, the scholar usually cannot assert that only one writer has inspired the creation of a parallel situation, character, structure or theme in Huxley's work. Since Huxley was well educated and widely read, it is difficult even to name all possible sources known to him. Besides, the importance of Huxley's own originality must never be underestimated. Despite all these objections to absolute affirmation of literary influence, critics frequently state that Les Faux-Monnayeurs served as the model for Point Counter Point.² They also point out similarities among other early novels of Gide and Huxley. What facts support these statements? To

what extent can we say that Gide has influenced Huxley, especially with regard to the literary use of music in his fiction?

I

Huxley's familiarity with French literature, particularly with contemporary French literature, was extensive. His awakening to it took place while he was studying at Oxford, and was strengthened by frequent trips to France.³ The ease and skill with which he corresponded with Paul Valéry prove that his knowledge of the language was considerable. In 1919, while he was collaborating with T.S. Eliot, John Middleton Murry, George Saintsbury and Paul Valéry in the publication of a review, The Athenaeum, Huxley wrote numerous articles on the recent publications of his French contemporaries. His later essays⁴ illustrate his critical appraisal of such writers as Verhaeren, Proust and Baudelaire. One of his last novels, The Devils of Loudun is based on an intensive study of seventeenth-century French sources.⁵ R.Z. Temple in "Aldous Huxley et la Littérature française" notes that, with the exception of Molière, La Fontaine, Rousseau and Rabelais, Huxley's writing makes infrequent references to French writers before the nineteenth century.⁶ Temple concludes:

C'est surtout de la littérature contemporaine que l'oeuvre de Huxley porte la trace; elle révèle une connaissance approfondie et même une influence possible.⁷

Remembering the affinities we have noticed between Point Counter Point and Les Faux-Monnayeurs, it seems surprising that Huxley never mentions Gide's works in his fictional writings, and discusses them

critically in only two articles and one letter. Both articles are found in The Athenaeum. One is dated July 4, 1919, and the other, September 24, 1920. Although the first reviews Le Prométhée mal enchainé and the second La Symphonie pastorale, the main thesis of each is the same. Huxley complains that Gide misses his chance to attain greatness by his inability to really grapple with the vital problems his works touch:

M. Gide is one of the problems of literature. How is it, one asks, how is it that a man can possess so many of the qualities that go to make a great writer and yet be so definitely not an immortal, so certainly not great? Intelligent, subtle, imaginative, a stylist with a real sense of the beauty of words, M. Gide is all that an author could wish to be, except great. There is something lacking in him, some quality that should synthesize and make effective all those qualities he already possesses. What is it precisely that makes of M. Gide a great writer manqué? It is surely a deficiency of life, or, more grossly and expressively, of "guts". At one time or another in the course of his literary career, M. Gide has handled almost every spiritual problem of real and fundamental importance. But he has handled them over-delicately, with his finger-tips, so to speak. He has never closed or grappled with the angels or demons he has met on his way. There is hardly one of his books which one does not close with a sense of dissatisfaction that triumphs over all the pleasures undeniably to be derived from them.⁸

The "récits" neoclassical form tends to increase, in Huxley's eyes, their "deficiency of life". Huxley states in Vulgarity in Literature that he prefers literary forms which encourage free exploration of a subject:

. . . I have a taste for the lively, the mixed and the incomplete in art, preferring it to the universal and the chemically pure. . . . I regard the classical discipline, with its insistence on elimination, concentration, simplification, as being, for all the formal difficulties it

imposes on the writer, essentially an escape from, a getting out of, the greatest difficulty -- which is to render adequately, in terms of literature, that infinitely complex and mysterious thing, actual reality.⁹

From this last quotation R.Z. Temple erroneously concludes that Huxley cannot have been particularly impressed by any of the works of Gide. Since Edouard admires the stylization and universality of situations in Athalie, Tartuffe and Cinna,¹⁰ Temple suggests that Gide aims at classical purity in Les Faux-Monnayeurs. Although Gide's novel possesses a more controlled, restrictive structure than Point Counter Point, Huxley never criticizes Les Faux-Monnayeurs from this viewpoint. In his only published statement about the novel Huxley does not mention novelistic structure. Instead, he praises Les Faux-Monnayeurs above Gide's other works for the boldness of its subject-matter:

The only good book he [Gide] has written is the last, Les Faux-Monnayeurs, which is very interesting and in its way very good. It is good, I think, because it is the first book in which Gide has ventured to talk about the one thing in the world that really interests him -- sentimental sodomy. Now that Proust has given the world his guide-book to the cities of the plain, the other sodomites feel that they can follow suit without scandal, sheltering themselves behind his precedent. Hitherto Gide could never harness the springs of his instinctive energy to the doing of literary work; his books were all apart from the main current of his life. Now, circumstances have permitted him to use that current; for the first time the literary mill wheel really turns. The result is admirable.¹¹

The letter in which this discussion of Les Faux-Monnayeurs appears is dated January 18, 1927. During the first months of this year, Huxley's letters report his rapid progress with the composition of Point Counter Point.¹² Gide's novel could, therefore, have been a greater influence on Huxley's composition than Temple is prepared to concede.

On his side, Gide mentions Huxley three or four times in the Journal. Almost invariably Gide criticizes Huxley for failure to express feelings, ideas, and problems which have caused him personal anguish. For this reason, Gide could never complete his reading of Point Counter Point:

Pour la troisième fois (je crois même: la quatrième) je prends un grand élan pour me lancer dans le Contrepoint de Huxley, car on m'a dit qu'il faut savoir dépasser le début. Mais que penser d'un livre dont je lis attentivement les 70 premières pages sans y pouvoir trouver un trait un peu fermement dessiné, une pensée, une émotion ou une sensation personnelle, le moindre appât pour le coeur ou l'esprit, qui m'invite à continuer?¹³

Gide never says that some of the ideas in Huxley's novels could be repetitions of his own.

Huxley's and Gide's comments on each other's writings do not provide any truly conclusive evidence of an influence. Nevertheless, similarities between their works are too numerous to be discounted as pure coincidence.

II

Apart from the use of musical structures in Les Faux-Monnayeurs and Point Counter Point, there are many other parallels to be drawn between the works of Gide and Huxley. Several aspects of Les Caves du Vatican, for example, find their counterparts in Huxley's novels. A bumbling scientist who experiments with small animals appears in Les Caves du Vatican and Point Counter Point. Anthime Armand-Dubois resembles Lord Tantamount in this respect. An even closer parallel is

evident between Anthime and Shearwater in Antic Hay, for each scientist uses rats as the unsuspecting victims of his experiments. Gide and Huxley both speculate upon the inconsequential lives of these rats. They are starved, fed or mutilated entirely according to the whims of the omnipotent scientist. There are as well obvious resemblances between the murderers in Les Caves du Vatican and Point Counter Point. Lafcadio's murder of Amedée Fleurissoire, an example of Gide's "acte gratuit", cannot be explained by normal motivation. As he pushes Fleurissoire out of the train, Lafcadio chuckles at the thought that the police will be embarrassed by an apparently unmotivated crime. However, he realizes just as clearly as Gide that there is no such thing as a motiveless crime.¹⁴ The murder of Fleurissoire represents an amusing challenge to Lafcadio's intelligence and cunning. Lafcadio is only motivated by the strong appeal of risky action. We have already remarked that the reasons for Spandrell's participation in Webley's murder are also somewhat obscure. Walter Mönch in his article, "Der acte gratuit und das Schicksalsproblem bei André Gide und Aldous Huxley", points out that the two murders by disinterested characters lead the reader to speculate upon the problems of evil and of predetermination.¹⁵ Mönch sees that the "acte gratuit" is Gide's proof of the omnipresence of the devil. Throughout the pages of Les Caves du Vatican and Les Faux-Monnayeurs, the devil circulates incognito. For Huxley in Point Counter Point the relationship between the author of an action and his destiny is a subject for philosophical debate. Philip, Illidge, and Spandrell discuss the question one evening in Philip's club. According to Spandrell:

Everything that happens is intrinsically like the man it happens to. . . . in some indescribable way the event's modified, qualitatively modified, so as to suit the character of each person involved in it. It's a great mystery and a paradox.¹⁶

This viewpoint, Philip objects, implies that in some uncontrollable way the actions of an individual are predetermined for him. Preferring to always be guided by observable phenomena, Philip believes that the individual only interprets completed actions in terms of his own personality. The event can only be modified after the action is finished. Spandrell does not change his opinion, but, instead, supports it further with the Calvinistic doctrine that "we're dammed or saved in advance. The things that happen are a providential conspiracy."¹⁷ Once Spandrell proves to himself the existence of God through Beethoven's music, he also accepts the consequences of the murder, an action intrinsically like him. According to Mönch, Gide reveals the problems of evil and predestination through his study of the psychology of characters involved in the "acte gratuit". Huxley, on the other hand, investigates more thoroughly than Gide the metaphysical and philosophical implications of disinterested actions. Thus, in addition to similarities among certain characters, there are undeniable resemblances among the major philosophical implications of Les Caves du Vatican and Point Counter Point.

Approximation of fugal texture in literary form is by no means the only common element in Les Faux-Monnayeurs and Point Counter Point. The suicide motif, for instance, appears several times in both novels. Vincent Molinier and Philip Quarles are equally fascinated by the

peculiar behaviour of various species of tropical fish. Edouard and Philip profess a greater interest in ideas than in human beings, and, consequently, wish to write novels of ideas. These two men are novelists inside novels. As we have seen, their literary theories sometimes reflect and sometimes differ from those of Gide and Huxley.

The analogous characters, situations, themes, moral conceptions, and structural techniques cannot all be accounted for by mere coincidence. However, Huxley still may have been inspired by the work of other writers, or may have developed some aspects by himself.

Huxley's idea of putting a novelist inside the novel to comment on literary theory may not be derived exclusively from Les Faux-Monnayeurs. Gide himself employs such a character in Les Cahiers d'André Walter, Paludes and Les Caves du Vatican. These are all works with which Huxley may have been familiar before writing Point Counter Point. Furthermore, R.Z. Temple, who complains that scholars have neglected the possibility of an influence of Remy de Gourmont on Huxley, proposes that Huxley may have derived the technique from de Gourmont's Sixtine (1890).¹⁸ Huxley actually wrote an English translation of de Gourmont's Un Coeur virginal.¹⁹ The combination of intellectuality and sensuality, typical of de Gourmont's male characters, is also found in Huxley's Gumbril Junior, Burlap, and Spandrell. The possibility of de Gourmont's influence on Huxley's decision to have a novelist inside Point Counter Point certainly cannot be discounted. But, before Point Counter Point novelists appear as central figures in Huxley's Crome Yellow and Those Barren Leaves. The novelists, Denis Stone, Mary Thriplow and Francis Chelifier discuss literary theory. Selections

from Mary Thriplow's notebooks are even revealed. In contrast with Philip Quarles' pronouncements on the art of the novel, Mary Thriplow's do not possess the same relevance to Huxley's art. There is not, however, such a great difference between Huxley's use of the two characters. Huxley may simply have extended the function of the novelist, Mary Thriplow, in Those Barren Leaves to create a character like Philip Quarles in Point Counter Point. Many sources, therefore, exist which could have inspired the formation of Huxley's character.

The same problem is inherent in the attempt to uncover the sources for Huxley's use of music in Crome Yellow, Antic Hay, and Point Counter Point. Huxley may have been stimulated by any number of literary experiments with music.²⁰ He was well aware of various attempts to incorporate music into poetry. His essay, "Music and Poetry", first published in 1932,²¹ considers different ways in which types of images in poetry can suggest features of music. Huxley also speaks of attempts to produce a technical rendering of music in poetry. He particularly mentions Browning's experimentation with fugal form and texture in "Master Hugues of Saxe-Gotha." In Huxley's words, Browning

tried to render in terms half musical-technical, half dramatic, the essence of an imaginary fugue -- a fugue, moreover, as he implies, intrinsically rather dull in its elaborate polyphony. The poem has most of the defects of Browning -- from literariness, and excessive facility, to an entire lack of the 'magical' quality and of that penetrative force, that 'x-radiance,' which only a concentrated aptness of stylistic beauty can give . . .²²

Whether Huxley was familiar with the poem when he wrote Point Counter Point cannot be determined. In any case, it is questionable if he could have found inspiration in it. In "Music and Poetry", Huxley

comments on the success of Proust's literary interpretation of Vinteuil's Sonata in A la Recherche du Temps perdu (1913-1922). Swann's changing interpretation of the music during his liaison with Odette immediately recalls Gumbril Junior's various views on Mozart's Twelfth Sonata during his affair with Emily. The concert scenes in E.M. Forster's Howards End (1911) and Huxley's Point Counter Point reveal another instance of closely parallel allusions to music. With the same amused detachment as Huxley, Forster records the reactions of his characters to Beethoven's music:

It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether you are like Mrs. Munt, and tap surreptitiously when the tunes come -- of course, not so as to disturb the others -- or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint . . . or like their cousin, Fräulein Mosebach, who remembers all the time that Beethoven is "echt Deutsch". . . in any case the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings.²³

The simulation of the diversity of human reactions to a piece of music is attained in the scenes of both Forster and Huxley. But, neither Browning, nor Proust, nor Forster display Huxley's concern in Point Counter Point with musical form as the structural basis of a novel.

III

The evidence which we have studied proves that Huxley was familiar with Les Faux-Monnayeurs while he wrote Point Counter Point. However, as in the case of Huxley's use in Point Counter Point of the

novelist inside the novel, it is incorrect to assert that Les Faux-Monnayeurs is the only model which Huxley may have followed to develop the contrapuntal texture of his novel. To repeat, the form of Point Counter Point represents a natural outgrowth of the novel of ideas with which Huxley had previously experimented in Crome Yellow, Antic Hay and Those Barren Leaves. Nevertheless, numerous resemblances to be found among the novels of Gide and Huxley suggest that Les Faux-Monnayeurs may be one probable source for the musical structure of Point Counter Point.

CONCLUSION

All references to music function as themes or symbols within the works of Gide and Huxley which we have studied. In every instance, these references reflect Gide's and Huxley's informed acquaintance with music. In at least one novel, each of the two writers employs a musical structure as the basis for the form of his literary work. The particular musical forms utilized in Les Faux-Monnayeurs and Point Counter Point result principally from earlier experimentation by Gide and Huxley with certain narrative devices. Without being specifically "musical" some of these devices definitely bear close resemblance to those employed in the two later novels. Gide and Huxley were probably stimulated also by the "Zeitgeist" in France and England to experiment with the integration of musical into literary forms. The musical structure of Point Counter Point may even have been directly inspired by the fugal form of Les Faux-Monnayeurs.

Among the numerous literary experiments with music produced in the first thirty years of this century the most successful coordinate fully musical structure with the meaning of the literary work. In Les Faux-Monnayeurs Gide stops short of the complete application of fugal structure to his novel. The musical form he evolves entirely accords with his vision of human life and society. Although the form of Point Counter Point is suited to Huxley's view of English society, the obviousness of contrapuntal balances in the novel is disturbing. Gide's use of musical terminology and effects is at all times less

systematic and more subtle than Huxley's. Gide's appears to arise spontaneously from his love of music, while Huxley's grows from his intellectual fascination with musical structure.

We noticed a parallel evolution in the works of Gide and Huxley towards the musical structures of Les Faux-Monnayeurs and Point Counter Point. Both novelists abandon their musical experimentation within the novel after the publication of these two major works. With the exception of Perséphone (1934), literary allusions to music in Gide's later works are once again infrequent. When they do appear, however, they are principally used to recreate the atmosphere of foreign places. In Le Voyage au Congo (1927) and Nouvelles Nourritures (1935), for example, music forms an integral part of Gide's description of the African scene. Like Gide, Huxley reverts to the use of allusions to music as themes and symbols in his later works. Music is especially significant in the novels in which Huxley exposes his visions of future human society. The propagandistic words of the Solidarity Hymns in Brave New World (1932) reflect the complete domination by the Controllers over the minds of the Citizens. Pure music of which Huxley himself is very fond cannot exist in the utopian society. In Ape and Essence (1948) and Island (1962) the characters who hear pure music must be separated in some manner from the ghastliness of Huxley's depiction of future society. In these three novels and in Huxley's other recent works, such as The Doors of Perception (1954), references to music retain the same learned quality already noted in many of his earlier writings. Thus, even after Les Faux-Monnayeurs and Point Counter Point, Gide's and Huxley's approach to the literary use of allusions to music remains unaltered.

This study of the thematic and structural role of music is intended to be a contribution to the comparative analysis of a selection of the works by Gide and Huxley. In addition, it may be considered as a modest approach to the question of the relationship between literature and music, one of the other arts.

FOOTNOTES

INTRODUCTION

¹See André Coeuroy, Musique et Littérature. Etudes de Musique et de Littérature comparées (Paris, 1923), pp.6-8.

²André Gide (1869-1951); Aldous Huxley (1894-1963).

³See Walter Mönch, "Der acte gratuit und das Schicksalsproblem bei André Gide und Aldous Huxley," Zeitschrift für neusprachlichen Unterricht, XXX (1931), 429.

⁴Calvin S. Brown, Music and Literature. A Comparison of the Arts (Athens, Georgia, 1963), p.204.

⁵See René Wellek and Austin Warren, Theory of Literature (New York, 1956), p.127.

CHAPTER I

¹André Gide, Si le Grain ne meurt in Journal, 1939-1949, Souvenirs (Paris, 1954), pp.397-398.

²Ibid., pp.515-516.

³Ibid., p.515.

⁴André Gide, Journal, 1889-1939 (Paris, 1948), p.954.

⁵Pierre Meylan, "André Gide, pianiste," Les Ecrivains et la Musique (Lausanne, 1951), II, 66.

⁶Journal, 1889-1939, p.259.

⁷Ibid., p.874.

⁸Ibid., pp.705-706.

⁹André Gide, "Notes sur Chopin," Revue Musicale de Paris (1931).

¹⁰Meylan, 71-72.

¹¹Journal, 1889-1939, p.395.

¹²Ibid., p.987.

¹³Aldous Huxley, cited by Basil Hogarth, "Aldous Huxley as Music Critic," The Musical Times (Dec., 1935), 1079-80.

¹⁴Ibid., 1081.

¹⁵Aldous Huxley, Letters of Aldous Huxley, ed. Grover Smith (London, 1969), p.325.

¹⁶Aldous Huxley, "Popular Music," Along the Road. Notes and Essays of a Tourist (London, 1925), p.254.

¹⁷Compare with Gide's ambivalent attitude towards program music and the amalgamation of the arts. See below, pp.45-46.

¹⁸"Popular Music," p.258.

¹⁹Aldous Huxley, "Music at Night," Music at Night and Other Essays (London, 1931), p.51.

²⁰Huxley's principal essays on music include:

- "Democratic Art" and "Water Music," On the Margin, Notes and Essays (London, 1923).
- "Popular Music," Along the Road, Notes and Essays of a Tourist.
- "Silence is Golden," Do What You Will (London, 1925).
- "Music at Night," Music at Night, and Other Essays.
- "Music and Poetry," Texts and Pretexts, an Anthology with Commentaries (London, 1932).
- "Faith, Taste and History" and "Gesualdo: Variations on a Musical Theme," Adonis and the Alphabet and Other Essays (London, 1956).

²¹Aldous Huxley, Those Barren Leaves (London, 1931), p.41.

²²Aldous Huxley, Antic Hay (London, 1932), p.170.

²³Those Barren Leaves, p.115.

CHAPTER II

¹André Gide, André Walter. Cahiers et Poésies (Paris, 1930), p.178.

²Ibid., p.176.

³Renée Linkhorn-Dubois, "L'Esthétique d'André Gide: Quelques Techniques particulières," Marche Romane, XI (1961), 92.

⁴Justin O'Brien, "Gide's Fictional Techniques," Yale French Studies, VII (1951), 81.

⁵Albert Thibaudet, "La Symphonie Pastorale," Réflexions sur le Roman (Paris, 1938), p.124.

⁶A.D. Kumler, "Aldous Huxley's Novel of Ideas," (unpubl. diss. Michigan, 1957), pp.53-57.

⁷Aldous Huxley, Crome Yellow (London, 1921), pp.151-152.

⁸Kumler, p.53.

⁹Ibid., p.54.

¹⁰See also Evelyn Waugh, "A Critical Symposium on Aldous Huxley," ed. John Lehmann, The London Magazine, II (Aug., 1955), 53.

¹¹Kumler, p.80.

¹²Ibid., p.54.

¹³See Crome Yellow, p.92.

¹⁴Letters of Aldous Huxley, p.203.

¹⁵Aldous Huxley, Point Counter Point (London, 1937), pp.409-410.

¹⁶Alexander Henderson, Aldous Huxley (New York, 1964), p.133.

¹⁷Kumler, p.52.

¹⁸Eric Blom, ed., Grove's Dictionary of Music and Musicians (London & New York, 1954), V, 223.

¹⁹Antic Hay, p.191.

²⁰Ibid., p.198.

²¹Ibid., pp.319-320.

²²Ibid., p.227.

CHAPTER III

¹André Gide, Les Faux-Monnayeurs in Romans. Récits et Soties. Oeuvres lyriques, ed. Maurice Nadeau, Yvonne Davet and Jean-Jacques Thierry (Paris, 1958), p.932.

²André Gide, L'Immoraliste in Romans. Récits et Soties. Oeuvres lyriques, p.368.

³Ibid., p.369.

⁴Ibid., p.403.

⁵Germaine Brée, André Gide, L'Insaissable Protée. Etude critique de l'Oeuvre d'André Gide (Paris, 1953), p.178.

⁶O'Brien, 88.

⁷Louis C. Elson, Elson's Music Dictionary (Bryn Mawr, Penn., 1933), p.78.

⁸André Gide, Les Caves du Vatican in Romans. Récits et Soties. Oeuvres lyriques, p.680.

⁹Ibid., pp.762-763.

¹⁰Ibid., p.770.

¹¹For further discussion of the "acte gratuit" see below, pp. 76-77.

¹²Charles Glicksberg, "Huxley, the Experimental Novelist," South Atlantic Quarterly, LII (1953), 100.

¹³loc. cit.

¹⁴Antic Hay, p.68.

¹⁵Jerome Meckier, Aldous Huxley. Satire and Structure (London, 1969), p.74.

¹⁶Ibid., p.73.

CHAPTER IV

¹Journal, 1889-1939, p.704.

²Joseph Austin Slechta in his "The 'Transposition' of Music in Gide's Les Faux-Monnayeurs," (unpubl. diss. Tulane, 1959), pp.85-86, states that Bach was a source of literary inspiration for Gide even in his earliest works. Slechta's evidence, however, for Bach's specific influence on Gide's work before 1921 is slight and inconclusive.

³Journal, 1889-1939, p.790.

⁴Ibid., p.791.

⁵André Gide, Journal des Faux-Monnayeurs (Paris, 1927), pp.11-12.

⁶Les Faux-Monnayeurs, p.1084.

⁷Guy Michaud & Paul Burguière, "Génèse des Faux-Monnayeurs. L'Art de la Fugue," Dialogues. Cahiers de Littérature et de Linguistique, Faculté des Lettres d'Istanbul II (Jan., 1951), 49.

⁸Blom, ed., Grove's Dictionary of Music and Musicians, III, 513.

⁹Brown, Music and Literature, p.150.

¹⁰Percy A. Scholes, Oxford Companion to Music (London, New York, Toronto, 1956), p.377.

¹¹Journal des Faux-Monnayeurs, pp.62-63.

¹²See Slechta, "The 'Transposition' of Music in Gide's Les Faux-Monnayeurs", pp.72-76.

¹³Journal, 1889-1939, p.716.

¹⁴Journal des Faux-Monnayeurs, pp.30-31.

¹⁵Les Faux-Monnayeurs, pp.974-975.

¹⁶See Journal des Faux-Monnayeurs, pp.95-96.

¹⁷Les Faux-Monnayeurs, p.1096.

¹⁸See Michaud & Burguière, 53.

¹⁹Les Faux-Monnayeurs, pp.1093-94.

²⁰Ibid., p.1096.

²¹Brée, André Gide, L'Insaissable Protée, p.293.

²²See Michaud & Burguière, 54, for a slightly different interpretation of the musical role of Edouard's journal in the literary fugue.

²³Journal des Faux-Monnayeurs, p.49.

²⁴Gide's technique was partly inspired by the play within Shakespeare's Hamlet. See Linkhorn-Dubois, 88.

²⁵Journal des Faux-Monnayeurs, p.94.

²⁶See Germaine Brée, "Form and Content in Gide," The French Review, XXX (1957), 427.

²⁷Les Faux-Monnayeurs, pp.1200-01.

²⁸See above, p.15.

²⁹See Kumler, p.123.

³⁰Blom, ed., Grove's Dictionary of Music and Musicians, III, 514.

³¹Point Counter Point, p.560.

³²Kumler, p.149.

³³Les Faux-Monnayeurs, p.1081.

³⁴Point Counter Point, p.266.

³⁵*Ibid.*, p.32.

³⁶*Ibid.*, p.408.

³⁷*Ibid.*, pp.408-409.

³⁸*Ibid.*, p.300.

³⁹*Ibid.*, p.401.

⁴⁰*Ibid.*, p.408.

⁴¹*Ibid.*, p.17.

⁴²*Ibid.*, p.18.

⁴³For comparison of Spandrell's and Lafcadio's murders, see below, p.76.

⁴⁴Point Counter Point, p.298.

⁴⁵*Ibid.*, p.589.

⁴⁶Ibid., pp.597-598.

⁴⁷Ibid., p.32.

⁴⁸Joseph Warren Beach, The Twentieth-Century Novel: Studies in Technique (New York, 1932), p.465.

⁴⁹Meckier, p.130.

CHAPTER V

¹R.C. Bald, "Aldous Huxley as a Borrower," College English, XI (Jan., 1950), 183-184.

²See Enid Starkie, The Influence of France on English Literature, 1851-1939 (London, 1960), p.140.

³Some of the poems written by the youthful Huxley demonstrate his early interest in French poetry. See poems entitled "Villiers de L'Isle-Adam" and "Variations on a Theme of Laforgue" in The Burning Wheel (Oxford, 1919), "Hommage à Jules Laforgue" in Jonah (Oxford, 1917) and adaptations of poems by Stéphane Mallarmé and Jean Rimbaud in The Defeat of Youth and Other Poems (Oxford, 1918).

⁴See the following essays by Huxley:

- "Verhaeren" and "On re-reading Candide," On the Margin, Notes and Essays.
- "Music and Poetry", Texts and Pretexts, an Anthology with Commentaries.
- "Baudelaire" and "Pascal," Do What You Will.
- "Variations on a Philosopher," Themes and Variations (London, 1950).

⁵Aldous Huxley, The Devils of Loudun (London, 1952).

⁶R.Z. Temple, "Aldous Huxley et la Littérature française," Revue de Littérature Comparée, XIX (1939), 67.

⁷Ibid., 71.

⁸Aldous Huxley, "André Gide," The Athenaeum (Sept. 24, 1920), 422.

⁹Aldous Huxley, Vulgarity in Literature, Digressions from a Theme (London, 1930), pp.18-19.

¹⁰Les Faux-Monnayeurs, p.1081.

¹¹Letters of Aldous Huxley, pp.281-282.

¹²Ibid., p.283.

¹³Journal, 1889-1939, p.1037.

¹⁴Les Caves du Vatican, p.842.

¹⁵Mönch, 430-432.

¹⁶Point Counter Point, pp.389-390.

¹⁷Ibid., p.398.

¹⁸Temple, 99.

¹⁹Aldous Huxley, trans. A Virgin Heart by Remy de Gourmont (New York, 1921).

²⁰See above, p.1.

²¹Huxley, "Music and Poetry," Texts and Pretexts. An Anthology with Commentaries.

²²Ibid., p.250

²³E.M. Forster, Howards End (London, 1932), p.29.

BIBLIOGRAPHY

PRIMARY SOURCES: ANDRÉ GIDE

- Gide, André. André Walter. Cahiers et Poésies. Paris, 1930.
- _____. Journal, 1889-1939. Paris, 1948.
- _____. Journal, 1939-1949. Souvenirs. Paris, 1954.
- _____. Journal des Faux-Monnayeurs. Paris, 1927.
- _____. "Notes sur Chopin," Revue Musicale de Paris (1931).
- _____. Romans. Récits et Soties. Oeuvres lyriques, ed. Maurice Nadeau, Yvonne Davet and Jean-Jacques Thierry. Paris, 1958.

SECONDARY LITERATURE ON ANDRÉ GIDE

- Brachfeld, Georges I. "Gide, The Counterfeiters: The Novel of Ideas," in Approaches to the Twentieth Century Novel, ed. John E. Unterecker. New York, 1965.
- Brée, Germaine. André Gide, L'Insaissable Protée. Etude critique de l'Oeuvre d'André Gide. Paris, 1953.
- _____. "Form and Content in Gide," The French Review, XXX (1957), 423-428.
- _____. Gide. New Brunswick, New Jersey, 1963.
- _____. "Time Sequences and Consequences in the Gidian World," Yale French Studies, VII (1951).
- Du Bos, Charles. Le Dialogue avec André Gide. Paris, 1929.
- Du Gard, Roger Martin. Notes sur André Gide. Paris, 1951.
- Freedman, Ralph. "Imagination and Form in André Gide: La Porte Etroite and La Symphonie Pastorale," Accent, XVII (1957), 217-228.
- Greshoff, J. "La Structure des 'Faux-Monnayeurs'," Neophilologus, XLVII (1963), 169-189.

- Guérard, Albert Joseph. André Gide. Cambridge, Mass., 1951.
- Holdheim, W. Wolfgang. Theory and Practice of the Novel: A Study on André Gide. Genève, 1968.
- Jean-Aubry, G. André Gide et la Musique. Paris, 1945.
- Lafille, Pierre. André Gide. Romancier. Paris, 1954.
- Linkhorn-Dubois, Renée. "L'Esthétique d'André Gide: Quelques Techniques particulières," Marche Romane, XI (1961), 87-102.
- Lynes, Carlos Jr. "André Gide and the Problem of Form in the Novel," in Forms of Modern Fiction ed. William Van O'Connor. Bloomington, Indiana, 1964.
- Meylan, Pierre. "André Gide, pianiste," Les Ecrivains et la Musique. Vol. II. Lausanne, 1951.
- Michaud, Guy and Burguière, Paul. "Génèse des Faux-Monnayeurs. L'Art de la Fugue," Dialogues. Cahiers de Littérature et de Linguistique, Faculté des Lettres d'Istanbul, II (Jan., 1951), 35-61.
- O'Brien, Justin. "Gide's Fictional Techniques," Yale French Studies, VII (1951), 81-90.
- O'Nan, Martha. "Form in the Novel: André Gide and Roger Martin du Gard," Symposium, XII (1958), 81-93.
- Parnell, Charles. "André Gide and his Symphonie pastorale," Yale French Studies, 7 (1951), 60-71.
- Rambaud, Henri. "La Symphonie pastorale et l'Oeuvre de M. André Gide," Revue Universelle (15 sept., 1920), 742-745.
- Slechta, Joseph Austin. "The 'Transposition' of Music in Gide's Les Faux-Monnayeurs," unpubl. diss., Tulane, 1959.
- Stock, Irvin. "A View of Les Faux-Monnayeurs," Yale French Studies, VII (1951), 72-78.

PRIMARY SOURCES: ALDOUS HUXLEY

- Huxley, Aldous. Adonis and the Alphabet. London, 1956.
- _____. Along the Road. Notes and Essays of a Tourist. London, 1925.
- _____. "André Gide," The Athenaeum (Sept. 24, 1920), 422.

- Huxley, Aldous. Antic Hay. London, 1932.
- _____, trans. A Virgin Heart, by Remy de Gourmont. New York, 1927.
- _____. Crome Yellow. London, 1921.
- _____. Do What You Will. London, 1925.
- _____. Letters of Aldous Huxley, ed. Grover Smith. London, 1969.
- _____. Little Mexican and Other Stories. London, 1928.
- _____. Music at Night and Other Essays. London, 1931.
- _____. On Art and Artists, ed. Morris Philipson. New York, 1960.
- _____. On the Margin, Notes and Essays. London, 1923.
- _____. Point Counter Point. London, 1937.
- _____. "Prometheus Illbound," The Athenaeum (July 4, 1919), 557.
- _____. Texts and Pretexts. An Anthology with Commentaries. London, 1932.
- _____. Those Barren Leaves. London, 1931.
- _____. Two or Three Graces, and Other Stories. London, 1926.
- _____. Vulgarity in Literature, Digressions from a Theme. London, 1930.

SECONDARY LITERATURE ON ALDOUS HUXLEY

- Aninger, Thomas. "The Essay Element in the Fiction of Aldous Huxley," unpubl. diss., California, 1968.
- Bald, R.C. "Aldous Huxley as a Borrower," College English, XI (Jan., 1950), 183-187.
- Baldanza, Frank. "'Point Counter Point': Aldous Huxley on 'The Human Fugue'," South Atlantic Quarterly, LVIII (1959), 248-257.
- Blom, E. "The Musician in Aldous Huxley," The Chesterian (Nov., 1936), 37-45.
- Bowering, Peter. Aldous Huxley: A Study of the Major Novels. London, 1968.

- Brooke, Jocelyn. Aldous Huxley. London, 1963.
- Bullough, Geoffrey. "Aspects of Aldous Huxley," English Studies (Oct., 1949), 233-243.
- Gérard, Albert. A la Rencontre de Aldous Huxley. Liège, 1947.
- Glicksberg, Charles I. "Huxley, the Experimental Novelist," South Atlantic Quarterly, LII (1953), 98-110.
- _____. "The Intellectual Pilgrimage of Aldous Huxley," Dalhousie Review, XIX (1939), 165-178.
- Hartz, Hedwige, "Les Influences françaises dans l'Oeuvre d'Aldous Huxley," Bulletin de la Faculté des Lettres de Strasbourg, XVII (1938-39), 214-217.
- Hausermann, Hans W. "Aldous Huxley as Literary Critic," PMLA, XLVIII (Sept., 1933), 908-918.
- Henderson, Alexander. Aldous Huxley. New York, 1964.
- Hoffman, Frederick J. "Aldous Huxley and the Novel of Ideas," College English, VIII (Dec., 1946), 129-137.
- Hoffmann, Charles G. "The Change in Huxley's Approach to the Novel of Ideas," The Personalist, XLII (1961), 85-90.
- Hogarth, Basil. "Aldous Huxley as Music Critic." The Musical Times (Dec., 1935), 1079-82.
- Holmes, Charles. "Aldous Huxley's Struggle with Art," Western Humanities Review, XV (1961), 149-156.
- Jougelet, Pierre. Aldous Huxley. Paris, 1948.
- King, Carlyle. "Aldous Huxley and Music," Queen's Quarterly, LXX (1963), 336-351.
- Kumler, Alden Dale. "Aldous Huxley's Novel of Ideas," unpubl. diss., Michigan, 1957.
- Lehmann, John, ed. "A Critical Symposium on Aldous Huxley," The London Magazine, II (Aug., 1955), 51-64.
- Meckier, Jerome. Aldous Huxley: Satire and Structure. London, 1969.
- Temple, R.Z. "Aldous Huxley et la Littérature française," Revue de Littérature Comparée, XIX (1939), 65-110.
- Vinocur, Jacob. "Aldous Huxley: Themes and Variations," unpubl. diss., Wisconsin, 1958.

COMPARATIVE STUDIES ON GIDE AND HUXLEY

Brewster, Dorothy and Burrell, Angus. "Aldous Huxley's Point Counter Point and André Gide's The Counterfeiters," in their Modern Fiction. New York, 1934.

Mönch, Walter. "Der acte gratuit und das Schicksalsproblem bei André Gide und Aldous Huxley," Zeitschrift für neusprachlichen Unterricht, XXX (1931), 429-435.

OTHER WORKS CONSULTED

Apel, Willi and Daniel, Ralph T. The Harvard Brief Dictionary of Music. New York, 1968.

Beach, Joseph Warren. The Twentieth Century Novel: Studies in Technique. New York, 1932.

Blom, Eric, ed. Grove's Dictionary of Music and Musicians. 10 vols. London & New York, 1954.

Brown, Calvin S. Music and Literature, A Comparison of the Arts. Athens, Georgia, 1963.

Brown, E.K. Rhythm in the Novel. Toronto, 1957.

Burgum, Edwin Berry. The Novel and the World's Dilemma. New York, 1963.

Coeuroy, André. Appels d'Orphée. Nouvelles Études de Musique et de Littérature comparées. Paris, 1928.

_____. Musique et Littérature. Études de Musique et de Littérature comparées. Paris, 1923.

Edgar, Pelham. The Art of the Novel from 1700 to the Present Time. New York, 1933.

Elson, Louis C. Elson's Music Dictionary. Bryn Mawr, Penn., 1933.

Forster, E.M. Aspects of the Novel. Middlesex, England, 1968.

_____. Howards End. London, 1932.

Friedman, Alan. The Turn of the Novel. Oxford, 1966.

Frierson, William C. The English Novel in Transition. Norman, Oklahoma, 1942.

- Henderson, Philip. The Novel Today: Studies in Contemporary Attitudes. London, 1936.
- Lehmann, Andrew George. The Symbolist Aesthetic in France, 1885-1895. Oxford, 1968.
- Leichentritt, Hugo. Musical Form. Cambridge, Mass., 1951.
- Meylan, Pierre. Les Écrivains et la Musique; Études de Musique et de Littérature comparées. Vol. 2. Lausanne, 1951.
- Muir, Edwin. The Structure of the Novel. London, 1957.
- O'Faolain, Sean. The Vanishing Hero. Studies on Novelists of the Twenties. London, 1956.
- Rubin, David George. "Music in the Modern Novel," unpubl. diss., Columbia, 1954.
- Scholes, Percy A. The Oxford Companion to Music. London, New York, Toronto, 1956.
- Starkie, Enid. The Influence of France on English Literature, 1851-1939. London, 1960.
- Thibaudet, Albert. Réflexions sur le Roman. Paris, 1938.
- Wellek, René and Warren, Austin. Theory of Literature. New York, 1956.

B29950